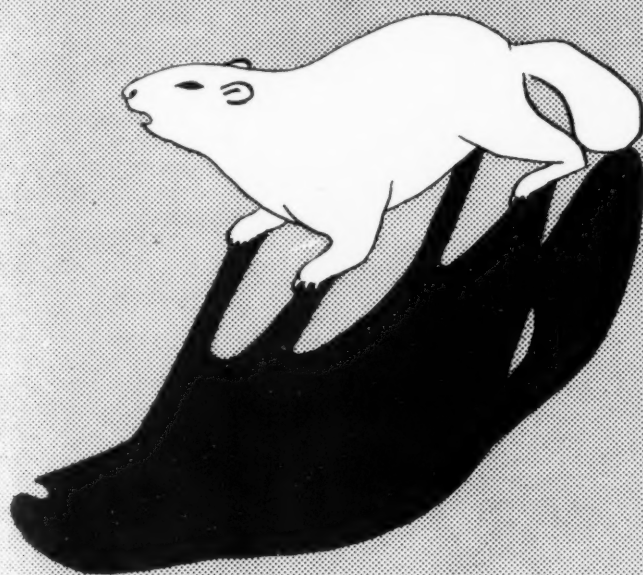
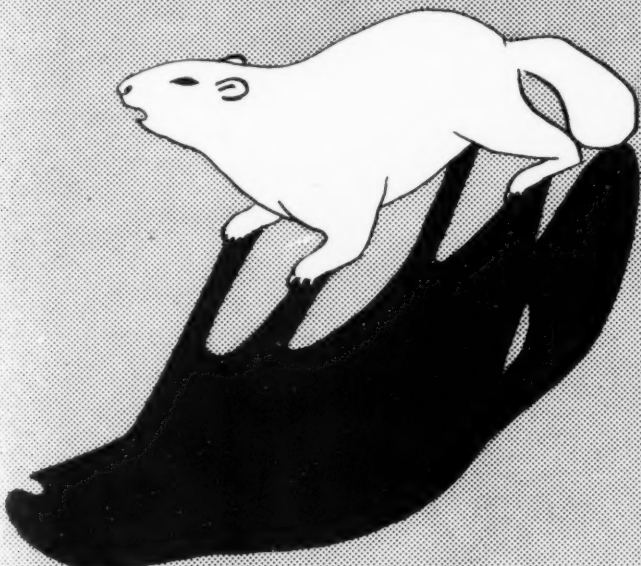


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Sketches must be in the publisher's hands not later than March 15, 1937.

Address entries to:

**THE PHOTO-LITHOGRAPHER**

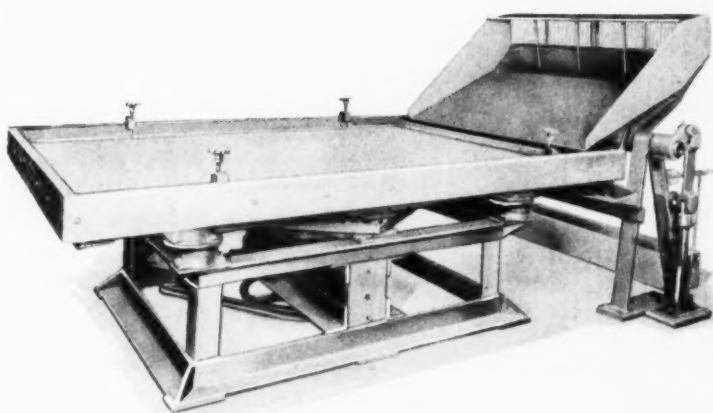
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# THE PHOTO-LITHOGRAPHER

PUBLISHED IN THE INTERESTS OF LITHOGRAPHERS TO INCREASE SALES EFFICIENCY AND QUALITY

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Advertising Manager: S. D. Wolff

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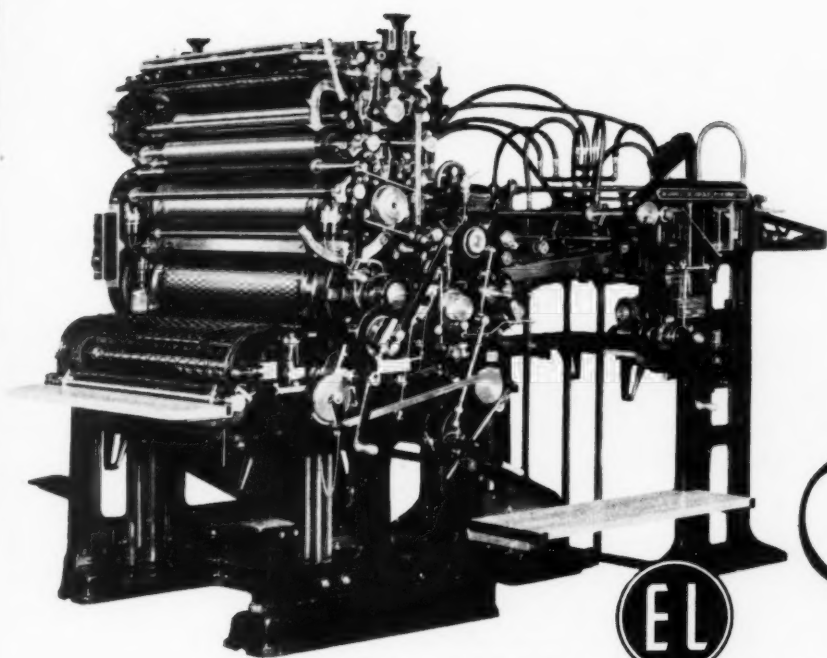
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*What*

## ARE THE REAL NEEDS OF THE 1937 MARKET?



● The real needs of today's market can not be completely seen, but requirements for printed matter, especially offset, are pretty definitely outlined.

It's a fact, the demand for photo-lithographic work is going to top records of the past, and for that reason many plants out of line on equipment will find production capacity unfit to meet market demand. This bigger demand, coming from many who, sold on offset in the slack years, are buying again . . . from others who appreciate the special sales advantages of this fast modern method . . . from the natural demand coming from increased population . . . and from the catch-up buying to fill up the vacuum formed during the slow years.

That is the good reason why well rounded production should be made certain with sufficient modern equipment. Harris make a group of commercial offset presses . . . 17 x 22, 21 x 28 and 22 x 34 . . . to meet all requirements of photo-lithographers.

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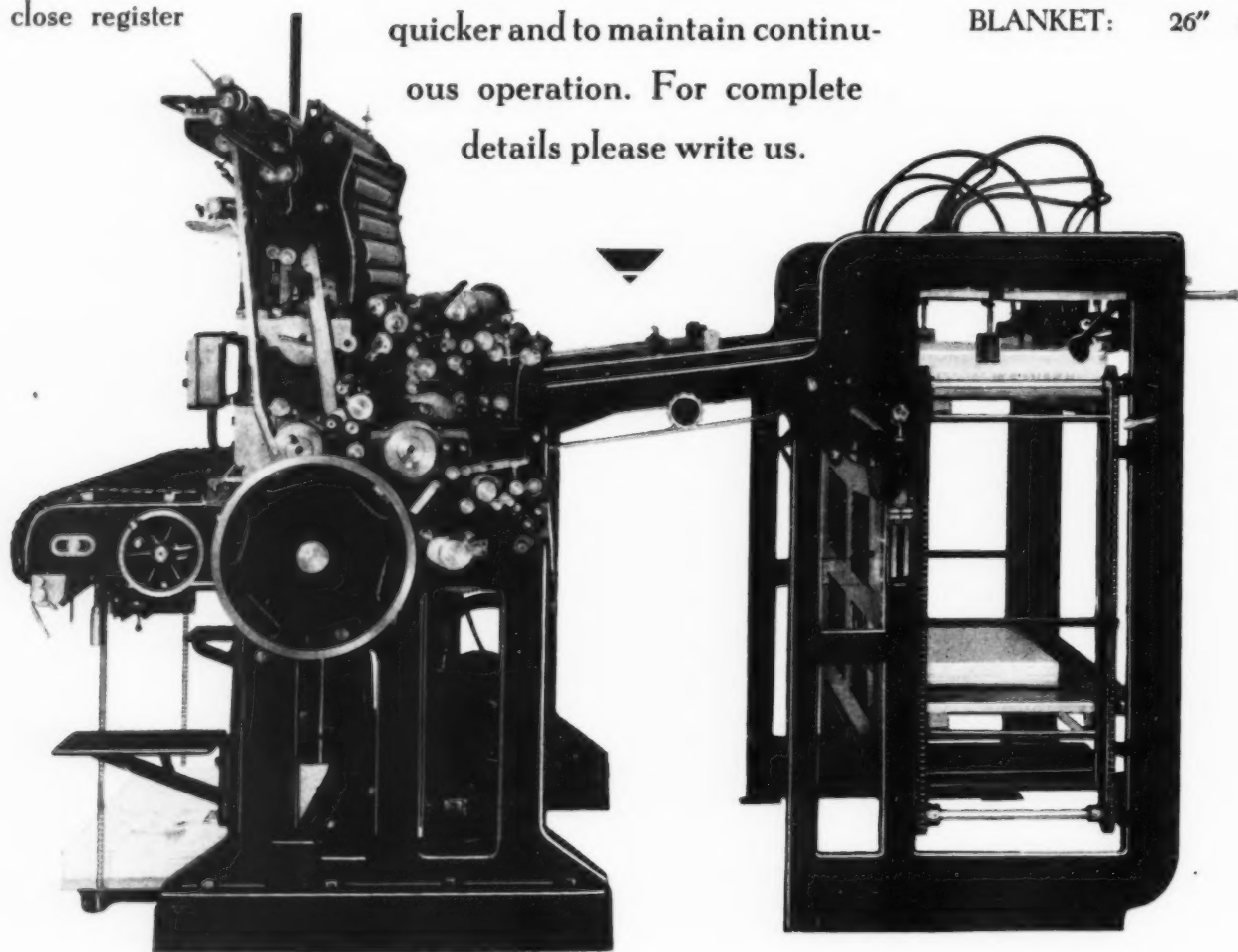
## SPEED:

6000 impressions  
an hour; 5000  
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PRINT AREA: 21 $\frac{3}{4}$ " x 28"

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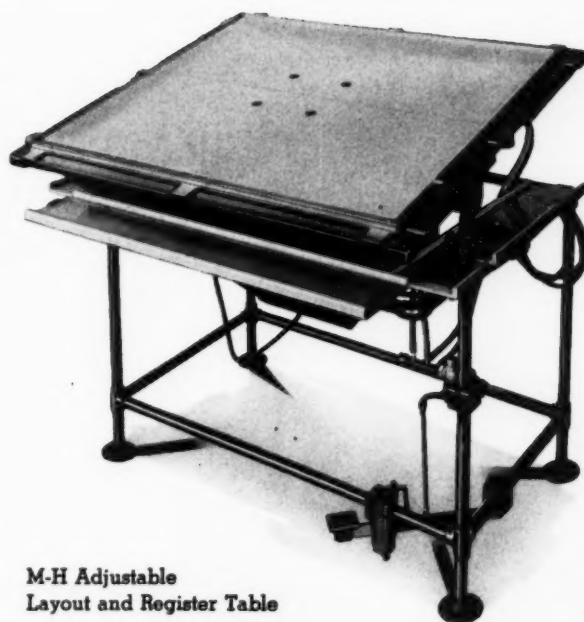
NEW YORK

# Monotype-Huebner PHOTO-IMPOSING SYSTEM

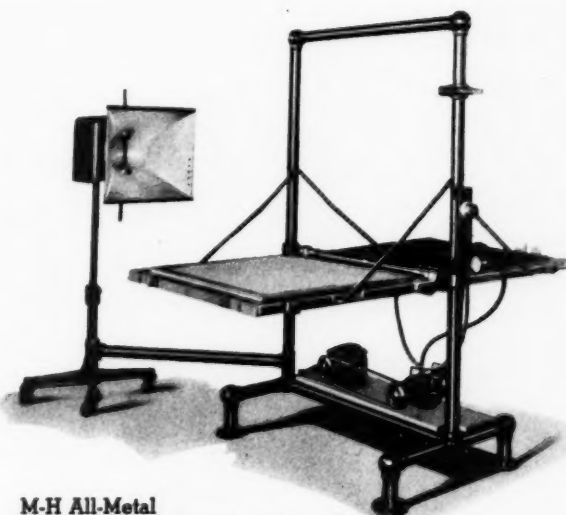
Among the important contributions to the art of making offset press plates are three new units for photo-imposing known as the Monotype-Huebner Adjustable Layout and Register Table, Monotype-Huebner Register Chase and Monotype-Huebner All-Metal Registering Vacuum Frame. These three devices make possible the operation of a simple system for the production of offset press plates for either single-color or multi-color work. By this system, type and halftones may be combined on the same press plate by double exposure, thus saving stripping and combining negatives, the most costly process in offset plate-making. This system is also used for step-and-repeat on line work, and is ideal for the lithographer in producing black-and-white and simple two- or three-color work and for the printer who is not yet ready to install a photo-composing machine.

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*The Monotype-Huebner Adjustable Layout and Register Table and the Monotype-Huebner All-Metal Registering Vacuum Frame made in two sizes, for Press Plates up to 24x26 in. and up to 29x36 in.*



M-H Adjustable  
Layout and Register Table



M-H All-Metal  
Registering Vacuum Frame

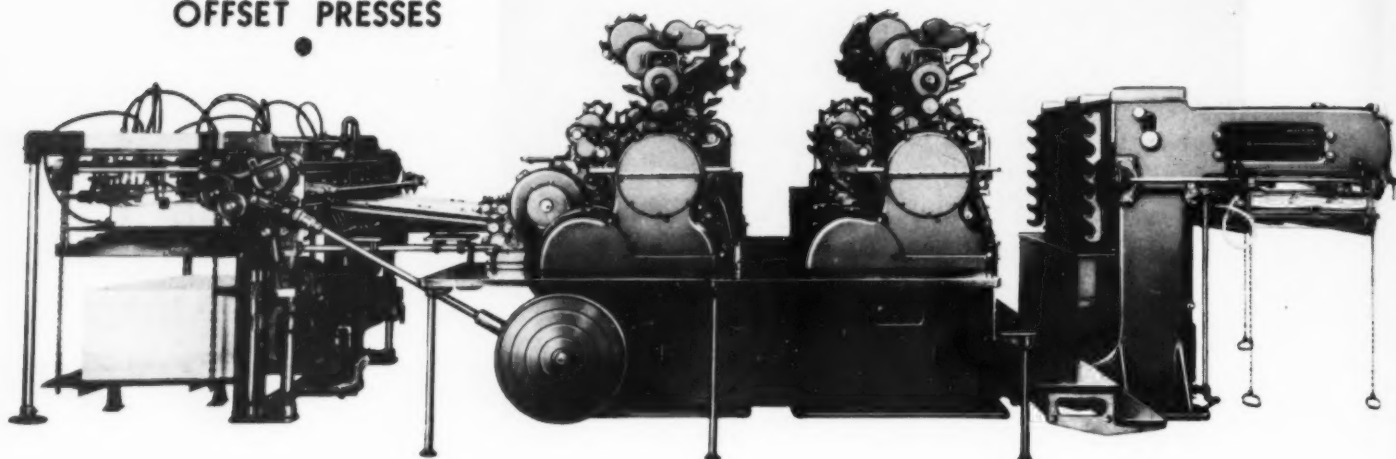
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UNIT-TYPE  
OFFSET PRESSES



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Choose Miehle Unit-Type Offset Presses for their steady running efficiency and high earning power. It is the sum total of the day's output of fine lithography that governs the real return on your investment. If you are Business-Minded, you will see new opportunities for profit in using this fast, automatic, dependable equipment.

Miehle Unit-Type Offset Presses are on display in our Demonstration Rooms at the General Offices, 14th Street and So. Damen Avenue, Chicago

Size No.	Maximum Sheet	Speed at Register
69	46½ x 67½	4100
57	41½ x 55½	4500

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The Happy Family — Photograph by Adolf Fassbender, F. R. P. S.

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**INKING  
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1. Unaffected by oils, driers, or temperature changes.
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- Wide Latitude—Easy Manipulation
- Lessens Opaquing Time
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**UNIFORMITY**—John B. Swift Co., New York City. "We want to commend the uniformity of your Lithaloid Paper. . . . Our work incorporates some difficult shots and Lithaloid produces this work to our utmost satisfaction."

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**VIVID CONTRAST**—Dense Blacks and Pure Whites—F. J. Riley Printing Co., Chicago, Ill. "Lithaloid has all the good points a negative should have—viz.—latitude in exposure and development, dense blacks and clear snappy whites, and ease of manipulation in general."

**WIDE LATITUDE—EASY MANIPULATION**—N. Y. Lithograph Corp., New York City. "We have found that the wide latitude, uniform quality and ease of manipulation of this material meet the most exacting requirements to our complete satisfaction."

**LESSENS OPAQUING TIME**—Northern Bank Note Co., Chicago, Ill. "By use of your paper negatives the necessary opaquing has been cut to a minimum and the negatives have a very satisfactory density."

**LESSENS TENDENCY TO CURL**—The Falconer Co., Baltimore Md. "We have found your paper to be more consistent, giving us speed, contrast and little tendency to curl."

**FAST EXPOSURE**—Chicago Aligraphy Co., Chicago, Ill. "Before using Lithaloid Negative Paper we required 2 to 5 minutes for an exposure. With Lithaloid, time was reduced to  $\frac{3}{4}$  minute."

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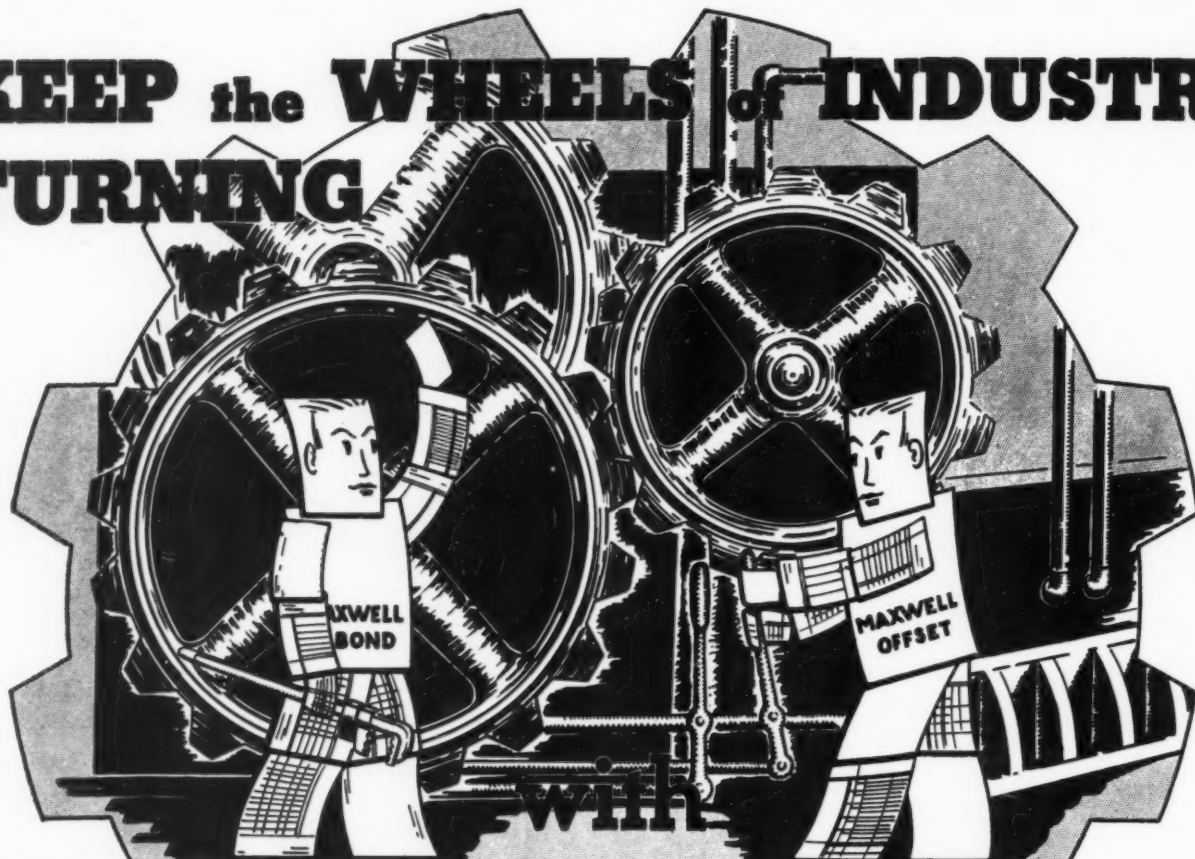
Let us send you a difficult original, a Lithaloid negative of it, and a liberal test supply of Lithaloid. See if you can duplicate our negative on any other negative paper than Lithaloid.

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- Where paper is concerned, industry makes two major demands:  
Industry demands a bond paper for forms, orders and reports that is rugged, inexpensive and quickly available in many bright colors. That's MAXWELL BOND!
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# The PHOTO-LITHOGRAPHER

PUBLISHED IN THE INTERESTS OF LITHOGRAPHERS TO INCREASE SALES EFFICIENCY AND QUALITY

VOLUME 5

FEBRUARY, 1937

NUMBER 2

## SALES TAX IN N. Y. CITY

The New York Photo-Lithographers Association is joining with other graphic arts groups in an endeavor to have the City Sales Tax on Photo-Lithography set aside. Recent hearings in Chicago in the higher courts have brought about a ruling under which lithography is declared a service and not a product and therefore exempt from sales tax.

The Deputy Comptroller of the Department of Finance of the City of New York says,

"Please be advised that the ruling with respect to the application of the Sales Tax to photo-lithography is contained in Article 54 of the official Rules and Regulations, which reads as follows:

"Receipts from sales by printers and lithographers. The tax is to be collected on all sales of envelopes, folders, advertising, circulars and the like to purchasers who use or consume them and who do not purchase them for resale. A printer may not deduct from the selling price of such tangible personal property the labor or other service charge in performing the printing even though the labor or service charge is stated or shown separately on any evidence of sale from the charge for the stock. The cost of the labor is considered as part of the cost of the articles sold in a completed state.

"Receipts from imprinting are not subject to the tax. If a customer furnishes his own paper stock to a printer and the latter imprints certain matter thereon, he is merely furnishing a service, the receipts from which are not taxable. The same rule applies with respect to receipts from typesetting by a printer for another printer who uses it in connection with the turning out of a finished article of tangible personal property, receipts from the sale of which are taxable.

Very truly yours,  
(Signed) Milton Solomon  
Deputy Comptroller."

## TALKIE SHOWS MAKING OF OFFSET PRESS

A new sound movie of interest to the graphic arts industry was recently produced in the plant of the Harris-Seybold-Potter Company of Cleveland, Ohio, manufacturers of printing and lithographing presses.

This new invasion of the moving pictures field to bring the interesting facts of the manufacture of printing presses to the printing world confines itself to presentation of the details of offset models. Step by step through a modern plant this sound movie takes you for twenty-five minutes from "castings in the rough" to a showing of the finished product, with its many new features, developed by Harris engineers during the past few years.

Newest of Harris developments featured is the revolutionary Harris H. T. B. Stream Feeder. Also shown are Seybold Cutters manufactured at the Company's Dayton plant. Another feature of the film is the showing of the Traung hydraulic transfer press.

An entertaining, as well as instructive picture, this industrial story of one of the later developments in printing technique is available for a showing in any branch or plant of the graphic arts industry.

## BOARD OF DIRECTORS

The Board of Directors of the National Association of Photo-Lithographers will meet in New York March 19 and 20. At this meeting further consideration will be given to the question of establishing a school to train technical help for the industry.

"Every man should devote some part of his time to the building up of the industry or profession of which he is a part."

—THEODORE ROOSEVELT

# Measuring Salesmen's Efficiency

By William Wolfson

"A GENTLEMAN from the American Chamber of Commerce to see you," said my secretary.

"Send him in," I responded; and in he came, a tall Irish-American in his early thirties, well-groomed and with the slightest of brogues in his speech.

He at once plunged into a monologue: what the United States Congress was doing or would do; the scope of activities of the American Chamber of Commerce; present business conditions and possible future trends. I let him run on for perhaps seven minutes, then broke in.

"All right," I decided; "you may enter my subscription to *The Nation's Business*."

My visitor expressed surprise but produced some blanks. "Now if you will have your bookkeeper make out the check, everything will be in order."

"Oh, no!" I stated. "Bill me, even though it means less commission for you. You see, I know all the tricks. I've even written sales-talks for subscription solicitors."

"Thank you, Mr. Wolfson," said he. "I appreciate your courtesy and listening to me even though you knew what was coming. By the way, 'how did I do' do you think?"

*How am I doing* is a natural question for anyone to ask, even though they have a definite opinion of their own accomplishments. Not only do salespeople ask what others think of their work but they freely express what they think of themselves.

In a study made by National Retail Dry Goods Association, covering interviews with several hundred salespeople, the factors in the rating of job performance were listed in the rank of importance, as follows:

First, appearance; second, cooperation; third, accuracy; fourth, manner. Listing "appearance" at an arbitrary value of 100%, the other

## Selling Efficiency Scale

Basis—\$100,000 per Year.

RATING BASIS	Scale %	Comparative Ratings				
		1st	2nd	3rd	4th	5th
<b>1. Knowledge—40%</b>						
A. Organization and Facilities	5					
1. Materials						
2. Equipment						
3. Personnel						
B. Manufacturing Process	5					
1. Lithographing						
2. Finishing						
3. Handling						
C. Advertising	5					
1. Our Products—Purpose						
2. Other Media—Purpose						
3. Composition, layout and color value						
D. Merchandising and Distribution	5					
1. Sales Channels						
2. Advertising Media						
3. Classes of Users						
E. Knowledge of Buying Appeals	5					
F. Knowledge of Customers and Prospects	5					
G. Knowledge of Self	10					
Sub-total	40					
<b>2. Work—30%</b>						
A. Investigation	6					
B. Preparation	6					
C. Coverage	6					
D. Detail Efficiency	6					
E. Presentation	6					
Sub-total	30					
<b>3. Personality—30%</b>						
A. Appearance	3					
B. Self-Control	3					
C. Imagination and Creative Ability	3					
D. Health and Energy	3					
E. Perseverance	3					
F. Honesty and Sincerity	3					
G. Loyalty	3					
H. Education	3					
I. Delivery and Poise	3					
J. Self Confidence	3					
Sub-total	30					
Total percentage	100					

qualities mentioned most often fall into these ratings: cooperation, 65%; accuracy, 60%; manner, 50%; initiative, 45%; knowledge, 40%; industry, 35%; capability, 30%; adaptability, 30%; alertness, 25%; and dependability, 20%.

The salespeople interviewed were definitely in favor of a rating system for advancement purely on their merits. About 95% of the group answered "yes" to the question, "In your opinion is the rating of employees desirable?" and over 90% said "yes"

to the question "do you like to be rated?"

It is understandable why "appearance" is regarded so highly among people who stand behind counters in fine retail stores. But photo-lithographic salesmen are not particularly interested in this type of selling. Nevertheless, they, too, should like to know the factors important in their own performance on the job. The "Selling Efficiency Scale" here reproduced is tendered in accordance with this desire.



The chart was drawn up a number of years ago by a well-known lithographic company. Of especial interest is the fact that a specific volume of business annually to the tune of \$100,000 was considered in the building of this chart. In other words, here is the problem: "Assume that we wish to engage salesmen capable of reaching eventually a volume of \$100,000 in sales annually, what sort of a yardstick must be used to gauge such potentiality?"

Please observe that knowledge is listed first, and that the rating given is 40%, the same as indicated in the study first mentioned. The subdivisions shown are: organization and facilities; manufacturing process; advertising; merchandising and distribution, knowledge of buying appeals; knowledge of customers and prospects; and knowledge of self.

Many salesmen who enter the field of photo-lithography are assumed to have a reasonable understanding of their own selves. They cannot help but know something of possible customers, of prospects they should be able to transform into customers. They know something, as well, about merchandising and distribution. They can quickly pick up something about advertising. But if they do not at once, and energetically, pitch into manufacturing processes, the facilities of their organization, they are lost.

A superficial understanding of organization and facilities is not enough. The more thorough their knowledge of these, the better equipped they are, the fewer orders will they lose. Take equipment, for example. Many a salesman complains bitterly about too high a quotation, for did not the good order he worked hard and long to secure go to a competitor who put in a lower bid? Surely, if a competitor can afford to do the job for the price his own company can. Yet the equipment of the competitor who was successful may be such that the particular job could be done for less money. When the salesman knows what relationship the equipment of

his concern has to the jobs he must seek, he avoids disappointment, steers gracefully away from work he cannot land. He must remember the strong points of his company's equipment and work on these.

Even a knowledge of personnel is important. It may be his company is strong on the preparation of original layouts; that the chief camera man is a wizard; that Jack, the pressman, can play with colors as nobody can; and so on. It is up to the salesman to capitalize on these, to sell the exceptional capabilities. Even the heads of the business must be shrewdly appraised by the salesman. Is the president distinguished in appearance, a good talker? Then have him meet and talk to that prospect you cannot knock over by yourself.

The work of the salesman is rated at 30%. The first subdivision, that of investigation, is not to be mistaken for qualifying a prospect. Investigation does not mean to find out whether a prospect uses photo-lithography or not, or even a switch from letterpress or other method over to your own. The word is far reaching and takes in fields and their possibilities, hidden needs and requirements of individual concerns—and much more.

Preparation, the second subdivision, does not mean the knowledge of the first division. It means, in essence, planned work for the day, the week, the month, the year. Endeavors beyond planned work are interesting, but should be regarded only as due to emergencies, opportunities that crop up.

Coverage, of course, is in accordance with planned work. Wrong planning often results in improper coverage. The salesman who does not plan to take advantage of every minute is apt to spend days in mere visiting of old customers out of season.

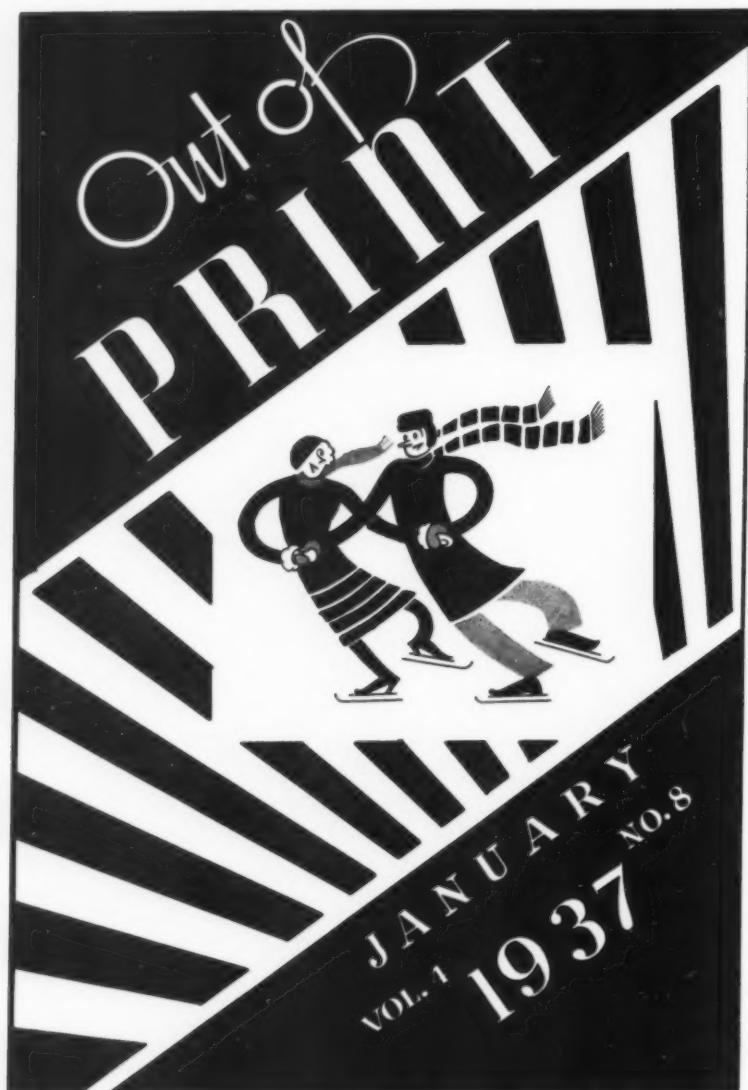
Detail Efficiency is important. Psychologists state that the true type of salesman is careless of paper work, the state of his sample portfolio. In

photo-offset lithography, however, slipshod handling of details may eventually condemn the salesman, no matter how good he is on other factors. I know a man who has no trouble in coverage, in selling, but every sale possesses many loose strings. He slights the cost of extras, declares that the charges are "but a few dollars," and when the customer is billed twenty-five dollars or more above the amount he expected to pay, trouble begins. He omits important details in entering orders. For example, 25,000 or 50,000 nine by twelve inch sheets, processed both sides, are delivered to the customer, who telephones that he wanted them folded. No wonder this salesman is let go and drifts from place to place.

Presentation depends entirely upon what is planned. It is advisable for the salesman to write out a basic sales-talk and innumerable extra ones; and then to revise, modify and to perfect these. Thus he secures a firm foundation to walk upon and in confidence. That he may afterwards discard "canned talks" is beside the question.

The third division, that of personality, is rated at 30%. Each subdivision deserves comment, but we have not the space to go into all of them. The education behind a salesman, however, is not something finished and done with. I know salesmen of photo-lithography, years with the same house, who have progressed to a definite volume in sales and there they stop and remain. Perhaps if they were to continue their education—attend night classes, read books and magazines bearing on their work and their field, they would get out of the rut. Any number of them questioned admit they do nothing to further their knowledge. Some seem to think the company should provide them with reading matter, and they should share the publications to which the heads of the company subscribe. Some companies do pass around magazines, even pay for indi-

*(Continued on page 62)*



A typical cover of the house organ that won thousands of friends for a progressive photo-lithographer.

LAST month Direct Mail was discussed as an ideal medium for sales promotion by lithographic establishments. The several reasons for its particular adaptability to the industry were outlined, and certain measures for its use were established.

Although Direct Mail is, by most standards, the best medium for lithographers to use, there are several others of merit, and of these the House Organ is perhaps the most important.

The same advantages which obtain in the case of Direct Mail apply to the House Organ. First, it may present in itself an excellent example

of work produced by the lithographic process. Second, it affords opportunity to exploit, through the medium of text and illustration, the various ramifications and possibilities of the process as applied to many lines of endeavor. Third, it may be produced in as modest or as ostentatious a fashion as the circumstances warrant.

Of course, the same warnings regarding poor taste, lack of thought in conception, and faulty craftsmanship are applicable to the production of a House Organ as to the creation of a mailing piece. It is also unfortunate that some House Organs

## ADVERTISING MEDIA for Lithographers

By JAMES W. HURLBUT

are being distributed which fail to reflect credit either on the house or the industry. In some cases this is due to lack of editorial ability; in others, to poor workmanship; and in still others, to an effort on the part of the publisher to obtain Value without paying for it.

The House Organ is highly regarded in all branches of industry as a means of sales promotion and a builder of good will. In some instances the circulation of the publication is restricted to the sales staff of the organization; in others to the general employees; finally, and perhaps most effectively from the standpoint of sales promotion, to a carefully edited mailing list of customers and live prospects.

Very similar in style to publications which might be produced by the lithographic industry is *Westvaco Inspirations For Printers*, published by the West Virginia Pulp and Paper Company. Known to almost every printer and lithographer, it is eagerly anticipated each month by everyone on the mailing list.

The reason for its popularity is obvious on first inspection. Not only does it present material of vital interest to all in the graphic arts, but also there is no stint in presenting this material in an expensive and impressive manner. The covers are works of art, of their type, which have many times won awards in national advertising exhibits; the editorial matter is interesting and informative anent all new developments in the graphic arts; and the entire publication portrays the practical employment of these developments. The cost of this publication

to West Virginia is high, but Value, measured in terms of Results, is so satisfactory as to warrant the high cost.

To prove that the field for House Organs is surprisingly inclusive, it might be pointed out that one of the most interesting and effective special publications to come to the writer's attention recently is *The Phoenix Flame*, published under the direction of Mr. H. J. Higdon by the Phoenix Metal Cap Company of Chicago. The casual observer might not consider metal caps for containers to be of general interest, but *The Phoenix Flame*, by means of excellent format, clever use of the camera, and a superb editorial style has lifted the hitherto comparatively little-known metal cap to a place of prominence, and has done a fine job of sales promotion for the Phoenix Metal Cap Company. Such discerning market analysts as *Editor and Publisher, Printer's Ink*, and *The Graphic Arts Buyer* have awarded the publication high praise and placed it high in the list of successful House Organs.

One of the most distinguished examples of creditable House Organs produced in the lithographic field for distribution to customers and prospects is the little publication, *Out of Print*, edited monthly for Ardlee Service, New York, by Mr. William Wolfson. Although *Out of Print* does not appear garbed in the silks and sables of the trade—i. e., fancy binding, process color, and the like—it achieves Value because of the merit of its editorial content. In every issue there is a wealth of material carefully selected to catch and retain the interest of the reader. Further, the editorial matter is of practical and lasting value because it concerns the problems and possibilities of the lithographic process and presents these items in non-technical language easily understood by the lay mind.

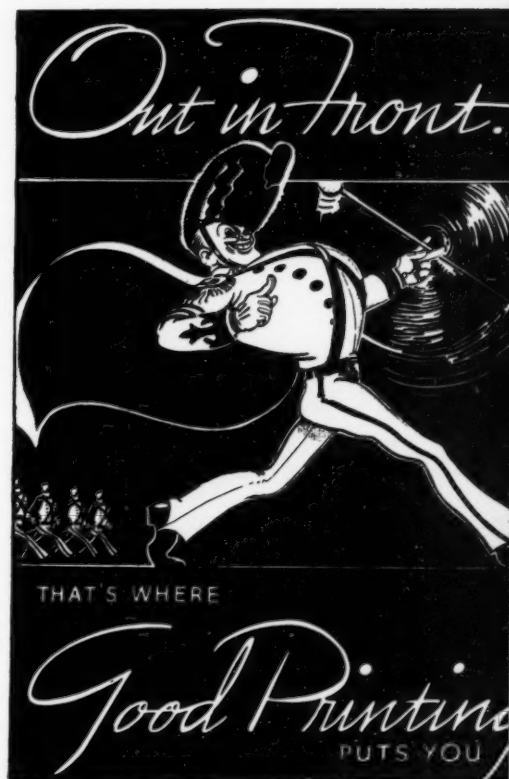
On the other hand, the writer is reminded of a short-lived publication which was signally unsuccessful in performing its mission. In a certain

eastern city there operated a professional editor of house organs for various industries. Through high-pressure tactics he sold a printer on the idea of a monthly sales bulletin. For a certain fee, not too modest, the promotor was to handle all details, including mailing. All the printer had to do was to print the publication.

The first issue consisted almost entirely of slightly shopworn jokes, hackneyed gems (paste, *per se*) of sales philosophy, and a very large ad stressing the ability of the promotor as a producer of House Organs for any and all industries.

The printer was not particularly satisfied, but, being impressed by the sight of his first ghosted brain child and feeling that he was probably prejudiced by his own inexperience, he allowed the publication to go into several issues. He was rudely awakened by numerous complaints from his customers and prospects. It seemed that not only did the promotor's editorial equipment consist mainly of a paste-pot and a pair of shears, but also that the several publications he edited all went to the same mailing list, and each had practically the same editorial content as the rest. Needless to say, the printer no longer employs the services of this particular free-lancer.

This instance, however, is not intended to convey a general indictment of all free-lance editors. There are many in the field who are doing a good job for the several houses they represent. The successful individuals are those who operate only in lines with which they are familiar, who have the proper editorial background, and who are conscientious in selecting and creating editorial material of merit and value to the house with which they are contracted. If you are interested in inaugurating a House Organ, but do not feel you or your present staff are capable of the editorial job, and do not wish to hire an editor for your exclusive service, there is no reason why you should not





contract with a reliable free-lancer.

Whether you are going to edit your House Organ yourself, or employ outside assistance, it can be seen there are certain definite prerequisites necessary for a successful job. These are practically the same as in the case of the mailing piece: first, a pertinent message; second, an acceptable editorial style; third, an attractive appearance to catch and retain interest.

A general advantage of both the House Organ and Direct Mail advertising is that distribution can be carefully controlled, and the advertiser's message presented only to those individuals most likely to have an active interest in the process. This is also true, to a degree, in the case of certain other media; particularly display and classified advertising in trade periodicals, and advertising novelties.

If you are considering devoting a portion of your advertising budget to space in periodicals, give careful consideration to the market covered by the periodical in question. It is true that an ad placed in a national publication of general editorial content would probably reach the eyes of interested parties, but there would be several objections from the point of view of the individual lithographer.

In the first place, the cost of even a modest ad in a successful general periodical would be high. In the second place, the high cost of an advertisement in such a publication would not be justified in the case of a firm dealing with a more or less specialized market, when they could cover the same market at a much lower cost in a periodical circulated within a limited and actively interested field. In the third place, readers of a general publication are usually reading for relaxation from the business of making a living, and are not psychologically receptive to advertising pertaining strictly to activity in their business life. On the other hand, trade publications are read because of their presentation of

business helps, in the advertising as well as the editorial content, and can do an excellent job of sales promotion provided the ad itself is timely and informative.

In the case of the lithographic industry there is a wide choice of trade publications, because practically every other industry has use for the services of the lithographer. Probably the best advice to the latter, if planning to do periodical advertising, would be to consult an advertising agency with a reputation for results in the Graphic Arts field.

Advertising Novelties are numerous and diversified. Rulers, paperweights, envelope openers, ash trays, desk calendars, and a host of other items fall within this classification. It is the writer's opinion that the best gauge of the advertising value of a particular item is its practical value to a prospect or customer, based on its relation to the lithographic process. Two very successful advertising novelties used by lithographers are rulers and reduction scales. Whenever the prospect is using either of these articles, he is likely to be working on material for reproduction, and if the ruler or scale is well-made and reflects the general quality of the advertising

organization, it is very apt to encourage a call for estimate.

Comparatively unsounded from the standpoint of the lithographer is the vast field of radio advertising. It appears to be generally felt within the industry that radio reaches too general a market to be well adapted to the advertising needs of a service industry. However, there has been at least one successful instance of institutional advertising via the radio in the lithographic industry. In Washington, D. C., the Graphic Association—a group of photo-lithographers—decided to present a series of radio broadcasts on behalf of the photo-lithographic industry. The series consisted of a dramatization of the intensely interesting and vital history of the industry, from the discovery of the process by Alois Senefelder up to the great developments of the present day. Although the group at first considered the venture as nothing more than a gamble and an experiment, they were highly gratified, individually and collectively, by the results.

Car Cards and Billboards are other media which are usually considered as too inclusive to be practical for the average lithographer, but they too have been employed with success in several instances. Large houses with a quantity of equipment have found it remunerative to apportion some of their advertising budget to these media. Of course, the amount of money which may be spent on advertising by a large house is obviously greater than that at the disposal of a small plant, and the media they choose may be much more diversified.

In summary, then, it can be seen that whatever medium the lithographer decides to use he must first carefully consider the problem of potential Value. After choosing his medium, or media, he must spend his advertising dollar wisely, and purchase only Quality, reflecting credit on his organization and the lithographic industry as a whole.

## Coming... SOON

**T**HE widespread interest shown by the entire lithographic industry in the recently announced "Photo-Lithographer's Manual" has spurred the publishers on to greater efforts in order that this comprehensive volume may soon find its way into many thousands of waiting hands.

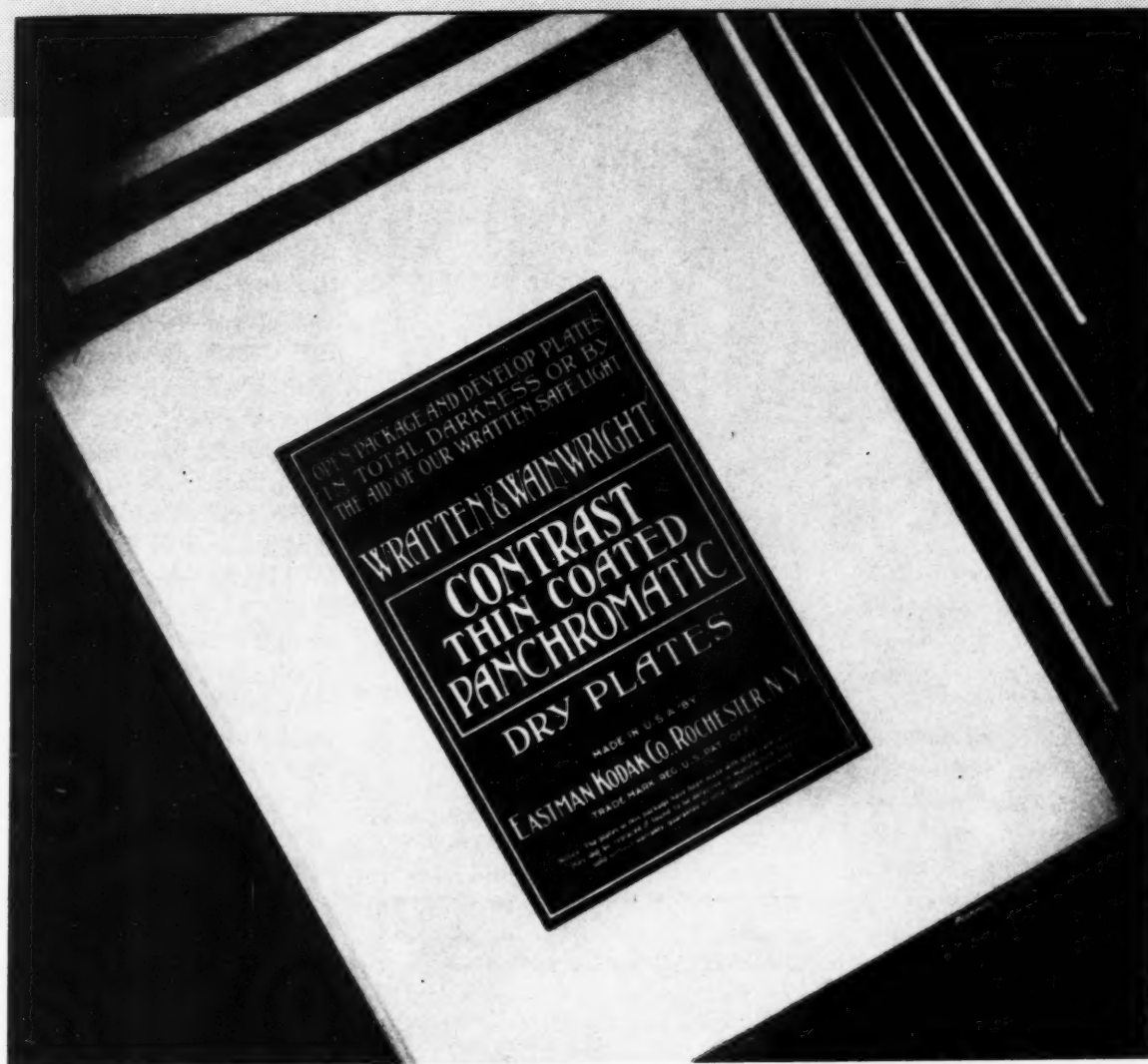
The book — 180 pages, case bound — will constitute a complete, practical treatise on all phases of the lithographic business — selling, production, estimating and management.

Reservations are now being received and orders should be sent to

The Photo-lithographer's Manual  
1776 Broadway • New York, N. Y.  
Copies will be four dollars each.



# Here's the Plate for all DIRECT COLOR WORK



AS the initials indicate, C.T.C. is a Contrast Thin Coated panchromatic plate, designed especially for direct color halftone work. Every element you require for a superior kind of job is incorporated in C.T.C. plates: higher contrast... finer grain... thin, anti-halation backing... quick drying. And in fine halftone work, they'll produce a strong, hard dot that will allow plenty of latitude when you reach the dot-etching process.

When the next color job gets into the shop, make your separations on Wratten & Wainwright C.T.C.

Panchromatic Plates. They have a real eye for color.

## *Wratten Color Filters*

These filters, universally recognized for their accuracy and reliability, are supplied in three forms: (1) plain gelatine film; (2) cemented in "B"-type parallel plate glass; (3) cemented in "A"-type hand-worked optical glass flats, and tested by means of special precision instruments to insure utmost definition and register. Write for the complete price list of Wratten Filters.

**EASTMAN KODAK CO.,** *Graphic Arts Dept.,* Rochester, N. Y.



**R**EMEMBER our friend Jones—he was just getting Direct Mail Minded when we left him last month. Well, now that we'd learned about 24-page books, circulars open for inspection and Section 562, P. L. & R., he thought he knew all there was to know about postal laws. After some little thought he decided it would be smart business to get a letter into the hands of every one of his retail outlets the day before the big fall campaign was to break. Sort of tip them off to be ready for the hundreds (yea, thousands) of customers who would want Jones Jaundiced Jonquils.

Finally the word gets down to you. The list is dumped on your desk together with copy for the letter, and you're told to order the stationery and get the letter into the retailers' hands on the 26th. Whether it's to be multigraphed in blue with a full personalized fill-in and hand signed or hoovenized in black, nobody thought important enough to mention. Someone calls up at the last moment and

suggests that it should be mailed first class . . . "use your own judgment about the details but remember it must be received on the 26th—not before or after."

So you scratch what's left of your thinning hair, decide you'll use a multi-graphed job, and then start scheming about getting the darned thing there on the 26th. Everyone has a different idea. . . . "Boston takes a day." . . . "Buffalo usually two." . . . "I've had letters from Chicago over night." . . . But they're all guessing much as you are.

Finally, in desperation you call the Post Office. Wonder of wonders—they can help you! They have a "Table of Transit Time" that shows exactly how long the letter will be in transit. Some kind clerk even tells you to figure about four hours extra on each and your letter will arrive exactly as planned.

You follow the times listed in the schedule shown on the page opposite and the early part of the next month you get a letter from Jones . . . saying thanks . . .

# POST

by EDWARD

SECOND OF A SE

the letter arrived just as he wished . . . and you're a darned swell person.

Therefore, *Rule No. 4 for production men*: Keep a copy of the schedule handy. Add four hours on each end for first class mail delivery; and add twelve hours on each for third class mail delivery. You'll save heartaches and headaches when you want to get something some place at a definite time.

Now Jones is your bosom pal—anything that's to be done you must do. So, when the replies start piling up to his radio program he comes in to see you. The account exec has had all replies sent to the local station, and now Jones wants them all in New York . . . thinks it would be good business if the advertising department took a look at them.

And Jones asks you how to get them to New York. The Jonquil they've asked for has been sent by the local station—but he wants to see them. So you, in the glory of your new found confidence blithely tell him to have the stations put them in hundreds and send them in parcel post. He does just that—and for a few days everything is calm—and then the storm breaks.

The clerk in the Post Office who was so helpful about the transit schedule calls you (at least he was nice enough not to call Jones) and tells you that you'll have to pay first class rates for all of those letters that have been shipped on from the local stations. "Why?" you ask. "Because," he answers, "they've been opened."

Then he reads the following regulation to you:

"Audience" or "fan" mail, prepaid at the first-class rate of postage when originally sent to broadcasting stations may thereafter, *if it has not been opened*, be remailed to other points in bulk at the

# SHASTE

## MAYER, JR.

### POSTAL REGULATIONS

third or fourth-class rate of postage, according to the weight of the packages, whether remailed to the headquarters or other stations of the radio-broadcasting systems, or to advertising agencies, or the sponsors or advertisers, irrespective of whether the letters are to be opened finally by the persons or concerns to whom they are so remailed in bulk.

"The same applies to letters prepaid at the first-class rate originally sent to feature writers in care of newspapers and remailed *unopened* in bulk by the latter to the addresses or their agents."

Now, *Rule No. 5 for production men*: If you're going to have fan or audience mail sent to you from local stations or papers, be sure it hasn't been opened. As long as it's sealed it can be sent by parcel post—but once it's opened, if it's remailed it will have to bear first class rate.

Jones forgives you for that one—even says the P.O. must be daffy to have such a cockeyed law. And everything goes grand until Jones decides to use a dealer-help campaign. The production isn't hard. Everything goes smoothly enough (even though the mailing cards all have to be folded against the grain). The six pieces are prepared, and after a lengthy conference you decide that they're to be stamped in New York and sent on to various dealers for addressing and mailing.

It seems that Jones heard his competitor say that if they weren't stamped the dealer never would mail them. Since you couldn't possibly get the dealers' lists you just had to send them out to them for their own addressing. You've been kicked around so much that you decide to call your pal at the P.O. Boy! Are you glad you did. For, when you're finished getting information you have no trouble

DESTINATION	HOURS IN TRANSIT P.M. TIME	DESTINATION	HOURS IN TRANSIT P.M. TIME	DESTINATION	HOURS IN TRANSIT P.M. TIME	DESTINATION	HOURS IN TRANSIT P.M. TIME	
<b>ALABAMA</b>		<b>KANSAS</b>		<b>NEW JERSEY</b>		<b>SOUTH DAKOTA</b>		
Birmingham.....	28	Atchison.....	35	Asbury Park.....	2	Aberdeen.....	46	
Mobile.....	31	Port Scott.....	34	Atlantic City.....	4	Deadwood.....	63	
Montgomery.....	27	Leavenworth.....	34	Cape May.....	8	Sioux Falls.....	40	
<b>ARIZONA</b>		Parsons.....	34	Newark.....	1	Yankton.....	42	
Ashfork.....	62	Topeka.....	33	Paterson.....	1	<b>TENNESSEE</b>		
Flagstaff.....	61	Wichita.....	37	Trenton.....	2	Bristol.....	17	
Phoenix.....	69	<b>KENTUCKY</b>		<b>NEW MEXICO</b>		Chattanooga.....	24	
Prescott.....	64	Bowling Green.....	22	Albuquerque.....	51	Knoxville.....	20	
Tucson.....	65	Covington.....	19	Las Vegas.....	47	Memphis.....	31	
<b>ARKANSAS</b>		Frankfort.....	24	Santa Fe.....	50	Nashville.....	26	
Fort Smith.....	38	Lexington.....	20	<b>NEW YORK</b>		<b>TEXAS</b>		
Hot Springs.....	36	Louisville.....	20	Albany.....	3	Austin.....	47	
National Park.....	36	Paducah.....	28	Auburn.....	9	Beaumont.....	48	
Little Rock.....	33	<b>LOUISIANA</b>		Binghamton.....	6	Dallas.....	42	
Pine Bluff.....	33	Baton Rouge.....	40	Buffalo.....	10	El Paso.....	54	
Texarkana.....	37	New Orleans.....	35	Elmira.....	8	Fort Worth.....	43	
<b>CALIFORNIA</b>		Shreveport.....	44	Geneva.....	10	Galveston.....	48	
Hollywood.....	85	<b>MAINE</b>		Ithaca.....	10	Houston.....	45	
Los Angeles.....	73	Augusta.....	13	Jamestown.....	12	Longview.....	39	
Oakland.....	79	Bangor.....	15	Plattsburg.....	10	San Antonio.....	49	
Pasadena.....	74	Bar Harbor.....	18	Port Jervis.....	3	Waco.....	49	
Sacramento.....	77	Bath.....	12	Rochester.....	8	<b>UTAH</b>		
San Diego.....	79	Lewiston.....	13	Rome.....	8	Ogden.....	58	
San Francisco.....	79	Portland.....	10	Saratoga Springs.....	4	Salt Lake City.....	59	
San Jose.....	84	<b>MARYLAND</b>		Schenectady.....	6	<b>VERMONT</b>		
<b>COLORADO</b>		Annapolis.....	9	Syracuse.....	5	Brattleboro.....	6	
Colorado Springs.....	44	Baltimore.....	4	Troy.....	6	Burlington.....	8	
Denver.....	46	Cumberland.....	10	Utica.....	10	Montpelier.....	9	
Leadville.....	51	Hagerstown.....	7	Watertown.....	10	Rutland.....	7	
Pueblo.....	43	<b>MASSACHUSETTS</b>		<b>NORTH CAROLINA</b>		<b>VIRGINIA</b>		
<b>CONNECTICUT</b>		Boston.....	6	Asheville.....	21	Alexandria.....	7	
Hartford.....	4	Pall River.....	7	Charlotte.....	16	Cape Charles.....	10	
New Haven.....	2	Lawrence.....	10	Raleigh.....	17	Charlottesville.....	9	
New London.....	3	Lowell.....	8	Wilmington.....	18	Danville.....	12	
Waterbury.....	3	Lynn.....	8	Winston-Salem.....	14	Fortress Monroe.....	13	
Willimantic.....	6	New Bedford.....	8	<b>NORTH DAKOTA</b>		Fredericksburg.....	7	
<b>DELAWARE</b>		Pittsfield.....	8	Bismarck.....	46	Hot Springs.....	15	
Dover.....	5	Somerville.....	8	Fargo.....	38	Lynchburg.....	10	
Wilmington.....	3	Springfield.....	4	Grand Forks.....	42	Newport News.....	14	
<b>DISTRICT OF COLUMBIA</b>		Taunton.....	8	<b>OHIO</b>		Norfolk.....	13	
Washington.....	5	Worcester.....	6	Akron.....	13	Petersburg.....	9	
<b>FLORIDA</b>		<b>MICHIGAN</b>		Canton.....	13	Portsmouth.....	14	
Jacksonville.....	22	Battle Creek.....	17	Cincinnati.....	17	Richmond.....	8	
Key West.....	38	Bay City.....	18	Cleveland.....	13	Roanoke.....	12	
Miami.....	33	Detroit.....	15	Columbus.....	14	Staunton.....	11	
Palm Beach.....	31	Grand Rapids.....	19	Dayton.....	16	<b>WASHINGTON</b>		
Pensacola.....	32	Jackson.....	17	Mansfield.....	14	Olympia.....	83	
Tampa.....	31	Kalamazoo.....	18	Sandusky.....	16	Seattle.....	78	
St. Petersburg.....	33	Lansing.....	17	Springfield.....	15	Spokane.....	71	
<b>GEORGIA</b>		Saginaw.....	18	Steubenville.....	11	Tacoma.....	82	
Atlanta.....	21	Sault St. Marie.....	29	Toledo.....	15	<b>WEST VIRGINIA</b>		
Augusta.....	23	<b>MINNESOTA</b>		Youngstown.....	12	Bluefield.....	17	
Brunswick.....	25	Duluth.....	39	Zanesville.....	17	Charleston.....	18	
Macon.....	27	Minneapolis.....	32	<b>OKLAHOMA</b>		Clarksburg.....	15	
Savannah.....	20	St. Paul.....	31	Guthrie.....	47	Grafton.....	14	
<b>IDAHO</b>		Winona.....	30	Oklahoma City.....	40	Harpers Ferry.....	8	
Boise.....	64	<b>MISSISSIPPI</b>		<b>OREGON</b>		Huntington.....	20	
Pocatello.....	58	Hattiesburg.....	36	Astoria.....	85	Martinsburg.....	10	
<b>ILLINOIS</b>		Jackson.....	37	Portland.....	80	Parkersburg.....	18	
Bloomington.....	22	Meridian.....	33	Salem.....	84	Wheeling.....	12	
Cairo.....	29	Natchez.....	43	<b>PENNSYLVANIA</b>		White Sulphur Springs.....	14	
Chicago.....	19	Vicksburg.....	38	Allentown.....	3	<b>WISCONSIN</b>		
Danville.....	22	<b>MISSOURI</b>		Altoona.....	7	Green Bay.....	24	
Decatur.....	24	Jefferson City.....	28	Chambersburg.....	9	La Crosse.....	26	
East St. Louis.....	25	Kansas City.....	31	Chester.....	4	Madison.....	25	
Evanston.....	21	St. Joseph.....	35	Easton.....	2	Milwaukee.....	21	
Peoria.....	23	St. Louis.....	22	Erie.....	11	Oshkosh.....	23	
Rockford.....	22	Sedalia.....	30	Harrisburg.....	4	Racine.....	20	
Rock Island.....	24	<b>MONTANA</b>		Johnstown.....	9	Superior.....	38	
Springfield.....	24	Billings.....	55	Lancaster.....	6	<b>WYOMING</b>		
<b>INDIANA</b>		Butte.....	61	McKeesport.....	14	Cheyenne.....	48	
Elkhart.....	14	Great Falls.....	57	Philadelphia.....	2	Green River.....	52	
Evansville.....	23	Helena.....	64	Pittsburgh.....	10	Laramie.....	46	
Fort Wayne.....	17	<b>NEBRASKA</b>		Reading.....	5	Rock Springs.....	51	
Indianapolis.....	17	Grand Island.....	36	Sharon.....	16	<b>CANADA</b>		
Lafayette.....	22	Lincoln.....	35	Scranton.....	4	Halifax.....	33	
New Albany.....	23	Omaha.....	33	Wilkes-Barre.....	5	Hamilton.....	13	
South Bend.....	19	<b>NEVADA</b>		Williamsport.....	8	Kingston.....	15	
Terre Haute.....	18	Carson City.....	82	York.....	6	London.....	17	
Vincennes.....	22	Reno.....	72	<b>RHODE ISLAND</b>		Montreal.....	10	
<b>IOWA</b>		<b>NEW HAMPSHIRE</b>		Newport.....	8	Ottawa.....	15	
Burlington.....	25	Concord.....	9	Pawtucket.....	6	Quebec.....	18	
Cedar Rapids.....	25	Keene.....	12	Providence.....	5	St. John, N. B.....	21	
Council Bluffs.....	32	Manchester.....	8	Woonsocket.....	6	Sydney.....	42	
Davenport.....	24	Nashua.....	7	<b>SOUTH CAROLINA</b>		Toronto.....	14	
Des Moines.....	28	Portsmouth.....	11	Charleston.....	19	Vancouver.....	88	
Dubuque.....	25	<b>NEW JERSEY</b>		Columbia.....	22	Winnipeg.....	49	
Sioux City.....	38	Asbury Park.....	2	Greenville.....	20	Windsor.....	21	
		Atlantic City.....	4	Spartanburg.....	19			

(Continued on page 62)



# SELLING FROM A BUYER'S VIEWPOINT

THE relationship between the seller of graphic arts and the buyer may approach that of a professional man and his client or may be a simple commercial relationship. The salesman visiting his customers and his prospects is faced with a different type of individual and a different reception at every desk. The buyer is faced with the problem of interviewing *too many salesmen*, many of whom have nothing new or constructive to offer him, or who do not know how to present what they have.

A salesman may become discouraged at the many curt rebuffs he receives, not realizing the buyer is weary of interviewing men who have nothing more to say than "Is there anything we can bid on today?"

Roughly we can divide buyers into two classifications: those who are constantly looking for new ideas and welcome suggestions and sketches; and those who prefer to plan their own material and shop for a good price.

With the former the good salesman has a problem that is far simpler than if the latter is the case. He will probably be given a chance to talk and show whether he has ability. If he is able to make practical suggestions, he will find the buyer's door open on succeeding visits. He may have to work blind for a while, doing research in the retail stores to find out what the buyer's company is trying to do.

If his blind suggestions, however, have any real merit, he will be taken into the confidence of the buyer and told what is needed, and given a chance to work on a job. His greatest difficulty will then become not how to get an opportunity to bid, but how to work out a presentation that will be favorably received, without bringing his expense account for speculative work up so high that there is no profit in the order even

if he gets it. He must understand what the buyer wants better than the buyer himself and must see that the idea is capably carried out. Only if he does so will he be able to avoid innumerable changes in sketches which are as annoying to the buyer as to his own company.

In the case of the buyer who plans his own work, a salesman paying his first call has an almost insurmountable resistance to break down. The buyer presumably has several sources of supply with whom he has done business for some time. They know the quality of work he demands and the price he can pay. They know how he has material shipped and packed. They are acquainted with his secretary and perhaps with people in other departments, and are able to see them about many of the details concerning which the buyer need not be bothered.

## The Salesman's Role

How can a salesman get his chance with such an organization? He may have an "angle" strong enough to get him in. His company may have a reputation which will help, or else some unique service. Otherwise he seems to have little to offer. He has a few words to say about his company and the quality of its work and its price. He will probably mention the new two, three or four color press that has just been installed. He will say that his prices are not the lowest in the world, but that considering the quality of work they are very fair. He will mention his company's pet customers. He will show, or offer to show some samples. He will shake hands and take his leave, probably prefacing this with the standard cliché, "I won't take up any more of your time."

Having gone through the formula that nine out of ten salesmen go through he has tagged himself as

*one of a class* rather than as an individual. He will be forgotten.

The tenth salesman (or perhaps it is one in a hundred) will vary the formula slightly. He will be pleasant with the reception clerk who often has the self-assumed power to get him in to see the buyer, to keep him out, or to let him wait an hour or two in the lobby. Reception clerks have been heard to persuade a buyer against his will to see someone who has made a favorable impression. He will be courteous to the office boy who may be the buyer ten years from now. He will have a smile for the stenographer whose opinion often carries weight when an order is at stake. And finally he will talk intelligently to the buyer. He will find some way to impress his personality upon the buyer so that he will be remembered. He will not stay too long, but neither will he become frightened and leave too soon. He will know how often to call.

He will not try to run contrary to the policy of the buyer by submitting sketches, but he will make oral suggestions from time to time which show he is thinking along the right lines. He will manage to bring into the conversation some discussion of workmanship which shows he has a real knowledge of technical details and is *competent to handle an order* without constantly referring back to the shop. From this he may develop the respect and perhaps the friendship of the buyer and may be allowed to bid on a job. From this can develop a position on the list of those who are called in regularly.

Let us now turn for a moment to the buyer who is often misunderstood. He is a hard man to sell because he can only buy a certain amount of material and has too many people who want to sell it to him. He's a hard man to see because he generally has a bit of work to do when he isn't

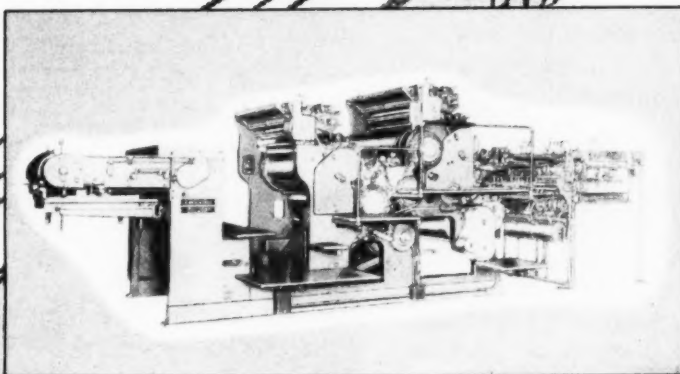
(Continued on page 62)



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*It'll take five  
freight cars*

TO TRANSPORT THIS ORDER FOR  
HOE SUPER-OFFSET PRESSES



*Hoe two-color Super-Offset Press*

When it's time to expand and modernize, another lithographer selects Hoe Super-Offset Presses . . . influenced no doubt by his previous years of successful experience with Hoe equipment.

When these new presses go on the line this lithographic plant will be equipped for its fine color printing exclusively with Hoe Super-Offset presses.

If you, too, are considering new presses, a Hoe representative, qualified by years of lithographic experience, will be glad to outline the production advantages which caused this lithographer to standardize on Hoe Super-Offset Presses.

R. HOE & CO., Inc. General Offices: 910 East 138th Street (at East River), NEW YORK CITY  
BOSTON SAN FRANCISCO CHICAGO BIRMINGHAM LONDON

**HOE** *Super-Offset* **PRESSES**

# PHOTOGRAPHY

## —AN ART

## AND A SCIENCE

BY

L. L. SCHOONOVER

This illustration, described in the article below, by Stephen J. Heiser, Underwood & Underwood illustrator, for J. Walter Thompson, for the Nash Ambassador.



**M**AKING photographic illustrations or advertising is at once an art, a science, and a liberal excursion into the realm of practical psychology; an art because it requires an artist who can compose his figures gracefully and beautifully and who can direct his characters so that they look like real people doing real things; a science, because of the amazing amount of technical knowledge required by the photographer and his corps of laboratory assistants; and a knowledge of psychology because the advertising photographer has one function—to sell goods by some sort of universal appeal.

Let's see how a studio works—let's look at how an illustration is actually made. And, to make it simple, let's take a black and white illustration first. Take the example of the illustration of the automo-

bile, the Nash Ambassador, with the smart young couple sitting on the running board. This was a fairly difficult illustration to make: we had to show the young people in a free and easy, almost "candid" pose; we had to have an outdoor setting that was at once beautiful, to set off a beautiful product, and also severe, so as not to detract attention from the car. And above all else, we had to present the car fully lighted, every detail prominent, every stream line from beginning to end—requirements that would seem to call for flat, overall lighting. Flat lighting wouldn't do in this case; we had to have catch lights here and there to accent the car's lines. So we made it in the studio—believe it or not.

First step was to get the car from the client: They drove it into the studio—all

our studios are on the ground floor of our buildings so that cars can be driven directly in front of the camera. And if you think it doesn't cause comment in the neighborhood, imagine yourself working opposite one of our buildings, not quite sure what sort of business goes on in there,—one day watching cars go in and out, another, a circus camel, then maybe a hay rack or two, a fire engine, parts of an airplane perhaps, and always a succession of smart, lovely women, or wizened old ones, or oddly dressed special "characters"—all models going to and from or applying for jobs!

Next step was to cast the picture—not difficult in most cases nowadays, though it used to be. Models were hard to get some years ago but now there are thousands registered with us. The property

manager is another important job in our studios: he procures the clothes, furniture and accessories. Despite wardrobes that would put a society matron to shame, models seldom have enough clothes. So the casting director gets them from the smart shops. Men and women models all list their measurements with us. Procuring proper clothes is a study in itself. When you consider that an illustration is sometimes not released for upwards of three months, you realize how the casting director must check with stylists and style agencies for advance information on the type of clothes that will be worn next season.

Car in the studio, models ready and John Paul Pennebaker at his camera. What now? Now comes the real crux of the whole situation—the real test of the artist and technician; for not all the careful preparation in the world can make a "selling" illustration unless the illustrator knows every angle of his job.

First, he lighted the car—a great bank of incandescent lights for general illumination such as you might get outside—but the picture's too flat. Then "spots" here and there for catch lights on the fenders, the body, for "drawing" in the models. There's enough current consumed in an illustration of this sort to light the aver-

age house for a month! And run the vacuum too! Yet the lights are so carefully placed, handled with such restraint, that you only *see* what you *think* you see out-of-doors—natural, convincing light on admirably rounded objects.

Then—action! He talked to the models, built up their enthusiasm, and, when the action was just right—CLICK! They're often not aware at exactly what split second the photograph is made with the fast modern cameras we use nowadays. Other shots were made, of course. Many are taken to assure the photographer that he has accomplished what he visualized.

But the illustration was only half made—as yet there was no sky. We made a cloud photograph out of doors, photographed it in combination with the car, and easy job to do poorly and a difficult one to do well—a highly technical balance of exposure and placement so that the final print requires no retouching.

So much for black and white. Color work is a different story. Remember that in the above illustration the car might have been *any* fairly light color—pink, yellow, apple green or just plain grey. All these colors appear about equal in value in a black and white print. The same is true of any black and white pho-

tograph. A room setting or a dress might look atrocious to the decorator, but to the photographer, trained to translate those colors into shades of black and white, there's nothing wrong. Until the advent of color in the past few years, it was usual to hear a photographer say, "I don't remember what the dress looked like, but it was just a shade or so lighter than the man's suit." He meant the figures wouldn't blend together in the photograph because the colors—whatever they were—would photograph in different tones of black and white. Sets could be a riot of conflicting colors, as long as they were the proper tone-value for a well balanced black and white.

Now, for color work, that's all changed. One small reason for the higher cost of color work is the added expense of procuring clothes and accessories and properties that harmonize not only in shape and size, but also in color. Models must be more careful of their makeup and models with the wrong color skin cannot be used. Our makeup man must be on the job, too. A highly respected job, this: He wears a white coat like a dentist, and he has a black satchel like a doctor, but it's full of an amazing variety of powders, paints and pencils of carefully worked out colors. And our set de-

(Continued on page 63)

Artistic still life by David W. Fletcher, Underwood & Underwood illustrator, for "House Beautiful." A fascinating example of the artist's modern camera technique.





# The History and Development of the

# poster

By Jules Boday

Part Three

Production of the  
24-Sheet Poster

ONE of life's greatest mysteries to the average advertising man and production man too, for that matter, is how a 24 sheet poster is made. Ask most anyone as to the number of sheets in a poster and the answer invariably is "24 sheets, of course!"

So before we start that trip through a modern 24 sheet poster plant to see what steps are necessary to produce that smiling girl on the poster-panels, let's follow the evolution of the poster since the days of the traveling theatrical companies' and Barnum's circus.

When Barnum and his fighting competitors, notably "The Great Forepaugh Show," began to plaster the countryside with circus posters in the early 1870's, lithographed posters were made in one sheet form only, and in varying sizes. The popular sizes in those days were 20 x 30, 26 x 34 and 30 x 40 inches. Although posters were produced in one sheet form only, the circus bill poster of those days would cover the barn or fence with as many single sheets as the area would permit. After 1880 when multiple posters began to appear on the boards, a popular size was the 24 sheet, or "standard" size. Until the standardization of the 24 sheet size in 1912, posters were made up in practically any number of sheets. The number of sheets most

often used were 6, 8, 12, 16, 20, 24, 28, 32 and 48 sheets. Not infrequently a 64 sheet would be put up.

These multiple posters were lithographed in single sheets, the work size of each sheet measuring 26" x 39" making a 24 sheet poster 4 sheets high and 6 sheets wide for a total work size of 104" x 234". This overall size is still the size we use today. With the demand for more rapid deliveries being made on the part of advertisers, zinc plates and larger presses began making their appearance in the 90's and the size of the printed sheets was doubled so that the work size became 39" x 52". Twelve of these sheets made a "standard" size poster, 2 sheets high and 6 sheets wide. As it is an old American custom to do things on a bigger and better and more economical basis, it wasn't long before the size of the printed sheet was again increased, this time to a work size of 42 x 58½ inches, and this is the size sheet we use today on practically all poster work.

A finished 24 sheet poster invariably consists of 10 *Press* sheets which, when cut apart, sometimes make as many as 15 poster sheets. The usual number of poster sheets is 12, as illustrated on the insert accompanying this article. This is termed a "standard" layout.

The size of each sheet is 44" x 60½". The work size is slightly smaller, 42" x 58½". There are ten of these press sheets shown above, and two of them (the top two) are cut apart. These two press sheets are cut to make four half sheets, whose work size is 20" x 58½". This is done in order to retain the rectangular size of a 24-sheet poster which is 104" high by 234" wide. A one inch margin is allowed all around making the outside paper size 106" x 236".

While 10 *Press* sheets are used by practically all poster manufacturers in reproducing a poster, the number of press sheets does not necessarily have any definite relation to the number of pieces or poster sheets which make up the finished poster. Different parts of a poster may be run on one sheet for several reasons. Better match of inks, avoidance of cuts through important elements such as the eyes, nose or mouth of a face, and economy through a reduction in the number of printings required, are some of the reasons why the number of actual pieces or poster sheets is a matter for the individual lithographer to determine.

Because of the extremes to which many poster manufacturers formerly went as to the number of pieces comprising a poster, the Outdoor Advertising Association several years ago



## Prize Winning Posters of 1936

Some of prize winning posters selected by the Jury of Poster Awards at the Seventh Annual Exhibit of Outdoor Advertising held in Chicago last month are shown on these pages.

**FIRST PRIZE:** Submitted by McCann-Erickson. Artist, Hayden Hayden. Lithographed by Latham Lithograph Company.



**SECOND PRIZE:** Submitted by McCann-Erickson. Artist, Howard Scott. Lithographed by Strobridge Lithograph Company.

recommended that 15 poster sheets be the maximum number to be posted. Also, as posters are put up in sections starting at the upper left hand corner with sheets pasted vertically from top to bottom, and sections horizontally from left to right, it was recommended that the sheets in each section be of uniform width and not more than five sections across.

What determines the layout or cut of a poster? The design, of course. The lithographer will try to handle the design in as few printings as possible for economical reproduction. Some lithographers will give you a better reproduction with the use of a greater number of colors. An uneconomical layout may be the cause. Then again it may be workmanship. Some lithographers can do more with

the "rubbing" of a color than others can with the use of a special added shade of color.

Some of the many different ways in which a poster can be laid out are shown below. These different "cuts" are rather commonly used. Remember it is the sketch that determines the layout; and you fit the layout to the sketch and not the sketch to the layout. When making his layout, the lithographer will avoid cutting through important elements in a poster for fear of mismatching in posting; such as cutting up a beautiful face, particularly the mouth, nose or eyes. Cutting through a trade name or lettering consisting of thin lines is not favored.

The sketches shown below twelve poster sheet layouts. A 15 poster sheet "cut" might be as follows:

Each section or sheet requires a certain number of printings. One sheet may need six colors, or six printings as it is termed. Another sheet may require only two printings. Another may require seven or eight printings. The average poster requires anywhere from 30 to 40 printings. Where pictorial illustrations are used, 50 to 60 printings are not uncommon and quite a number of designs require between 60 and 70 printings.

Now, are you ready to take that trip through a modern 24 sheet poster plant to see what "magic" is necessary to produce the modern poster? Here we go.

When the sketch arrives at the plant it is studied by the plant manager and by all who enter into its production. They determine whether

THIRD PRIZE: Submitted by Morris-Schenker - Roth. Artist, Dorothy Shepard. Lithographed by Gugler Lithograph Company.



the artist's design is to be reproduced by the "all hand-drawn" method, or a combination of "hand and photographic process," or "all photographic process." (This last is a rare necessity.)

One accepted method in reproducing a quality poster today, in order to retain as faithful a reproduction of the character of the artist's drawing as possible, is the combination hand and photographic process mentioned above.

So, let us assume that your poster will be reproduced by the combination method. For those portions of the poster which will be reproduced by "hand" there are several methods used by poster lithographers to obtain similar results. Two of these methods which are in general use will be described. The first method is handled in this manner.

The entire sketch is photographed and a negative about 6" x 8" in size is obtained. This negative is placed in a stereoptican projector which is mounted on a platform moving on a truck at right angles to a wall large enough to take a full size 24 sheet poster. On the wall are sheets of blank paper which are to be used as "key" sheets. Each "key" sheet of paper appears on the wall in the exact position and size that it will occupy in the finished poster. The layout of the poster has already been pre-determined by the layout man at

the time the sketch was received at the plant. The projector is moved to and fro until the enlargement of the sketch shows the exact position of the poster on the "key" sheets on the wall. An artist then outlines the entire sketch, now enlarged, on these "key" sheets (usually 10 in all) using a black crayon.

After the artist is finished with his tracing, the 10 "key" sheets are taken down and each individual sheet is transferred (by impression) to a zinc plate. A separate plate is used for each sheet. The artist then goes over these plates on which appear the tracing, with a liquid tusche (a black inky liquid) and then the plates are etched and an impression in black ink is taken on white paper. These sheets are then dusted with a special brown powder, and are then transferred directly to the actual size press plates by pressure. This step is known as pulling "chalk offsets." As many impressions (offsets) as needed on each sheet are pulled for each color. One plate for each color is required. The artist then draws in the detail on each plate for each color with a greasy crayon. The plates are then etched and are ready for the press.

The second method of reproducing the "hand drawn" parts of a poster is by the use of a "gelatin" key. This method is considered the more accurate.

A piece of celluloid, or gelatine, as it is called, the size of the sketch, is placed over the design and a "key" or tracing, consisting of many lines, is made of the entire sketch. This gelatine "key" as mentioned before, is made for all those parts of the poster which will be reproduced by hand.

The "key" is squared up to indicate the sheet breakup or layout which when printed and assembled in the proper order will constitute the complete poster. Then register marks (indicated by cross marks) are drawn on each sheet on this gelatin "key." These register marks, as in any work requiring absolute register, are indispensable. Accurate register of all colors in all sheets are made possible.

After the key tracing is drawn and divided into its proper sheets with the register marks indicated, the entire tracing is put in a camera and a line negative about 6" x 8" in size is made. This negative is then put into a projection camera and each sheet is enlarged to full poster size and photographed directly to a zinc key plate.

The zinc "key" plates (10 in all) have already been sensitized so that the lines appearing on the gelatine key tracing would be photographed to the zinc plate. Each zinc "key" plate after being properly etched, is put in a transfer press and impres-



Honorable Mention: Submitted by McCann-Erickson. Artist, Howard Scott. Lithographed by Rusling Wood.

sions on paper in black ink are pulled. These sheets are then dusted with brown powder. As in the first method, the steps from now on are the same. This brown powder shows up all the lines of the key and enables the poster artist to see exactly where and what work is to be done on every plate for each color. This is his guide. As many impressions (offsets) as required are pulled for each color. These impressions are then transferred directly to the actual size press plates by pressure. One plate for each color is required.

The poster artist then begins his "art." His brush is a small size greasy black crayon which he manipulates with astonishing skill over the areas of the printing plate.

He rubs this and that part of the plate and the degree of strength with which he rubs determines the intensity or softness of the tint which he is drawing on the plate. Sometimes the artist may use the tip of his finger to obtain a particularly soft tone. Or he may use a piece of cheesecloth to rub in the crayon to create a stronger tone over a large area.

Let us now consider the steps necessary for the photographic part of the poster. We will assume that in one of the sheets of the poster there are a total of seven printings. Plates for four of these printings have been worked by hand. The remaining three printings are to be in process (photography).

The sketch is put into a precision camera and a continuous tone negative is made. Naturally color filters are used to obtain these separation negatives, exactly as your photo-engraver when making a set of three color process plates.

Then a ground glass positive is made of the negatives and they are retouched to correct the values which the camera did not faithfully reproduce. From these retouched positives regular halftone negatives are made which are projected in full press sheet size directly on a sensitized press plate. A 250 line screen is generally used. Usually a negative will consist of one half of the poster, each sheet on the negative measuring about 6" x 8 $\frac{3}{8}$ ". The size of the 250 line screen is about 20" x 24" which enables the lithographer to take one half of the poster for this size screen. You will recall the work size of a sheet is 42" x 58 $\frac{1}{2}$ ".

The screen becomes about 35 lines to the inch when blown up to poster size, an enlargement of about seven times from the small size negative. A separate plate for each color is made. These process plates contain the register marks corresponding with the hand plates so that both hand and process plates in each sheet will register perfectly. The plates after proper etching are then ready for the press.

Usually the opaque colors are

printed first, starting with the yellow. Then pink. And third, red. Then black. Black is rarely used to any extent in a face as it tends to muddy up. Gray is usually the next color printed. It is the all important plate to faithfully reproduce the delicate tones and values in the sketches of poster artists such as Loomis, Shepard, Howard Scott, Lucille Patterson Marsh, Barclay, Hayden, and others. The gray plate usually contains the entire design in a monotone and is a picture by itself. The next color is a blue which knits together all the elements which might have been overlooked in the other plates; on faces that must match the colortone on various sheets it is desirable to use a buff or flesh color that may be made solid over the entire area.

The majority of poster manufacturers use direct rotary presses. Photographic process plates may be run either on rotary or offset presses. The offset press, as the readers undoubtedly know, transfers the ink from the press plate to a rubber blanket which in turn deposits or offsets the ink to the paper. The direct rotary press plate on the other hand comes in direct contact with the ink and then with the paper.

Ink is of tremendous importance to a 24 sheet poster. Consider that a poster is on the boards for at least a month, in all seasons. A poster is always "open season" to the ele-



Honorable Mention: Submitted by McCann-Erickson. Artist, Howard Scott. Lithographed by Forbes Lithograph Company.

ments, whether it be in a temperature of 100 degrees in the shade or 10 degrees below zero. Like the mails, a poster that has been printed with good inks will withstand everything but an earthquake, and come through clean and bright after thirty days of weather pounding. Good, weather-proof inks are so vital to good poster reproduction that every first rate poster house has a special ink laboratory where inks are continuously tested for their fastness and printing qualities. There are a few colors notorious for their fading qualities; these are known as fugitive colors. Several which come to mind are peacock blue, emerald green, lavender and light pinks. Double printing helps but it is best to substitute non-fugitive colors which are close matches to the fugitive shades.

Paper is another important point in the makeup of a good poster. There is always a small percentage of posters on every posting contract which, due to weather conditions, will peel or tear at the corners of the sheets before the 30-day period is up. Several paper manufacturers have quite recently brought out different poster papers which they contend will reduce "flagging" (as peeling is known) to the vanishing point. The usual poster paper weight is 60 substance. (Meaning a basis of weight of 60 lbs. to 500 sheets size 25 x 38 inches.)

As the poster is being lithographed, the printed sheets are piled in trays

to allow for thorough drying. This is highly important, for as one can readily visualize, a sheet with a solid background color means that 30 to 40 lbs. of color to a thousand sheets has been deposited. Which is a lot of ink.

After the sheets leave the press room, they are inspected, cut, collated and folded. In order that the bill poster may have a standard method of posting, the collating of the sheets is handled in the following manner. Some time back in this article, I illustrated a 15-sheet layout. Lets take this same layout and mark it in its various section and sheet numbers. The upper left hand corner is Sheet number I of Section I. Sheet number two and three are folded in with this section. Sections II, III, IV and V are added to the first section, with the first section on the outside. The bill poster pastes the sheets from top to bottom in each section and works from left to right by sections. So that he may know exactly how many sheets and sections comprise the poster a miniature layout is rubber stamped on the back of Section I.

For reasons no one seems to know many poster artists find it difficult to keep the proportions of a 24-sheet poster in mind when preparing their sketch. The length of a sketch should be  $2\frac{1}{4}$  times its height or  $2\frac{1}{4}$  to 1. A sketch which is 36 inches wide should be 16 inches high.

Because poster space is expensive,



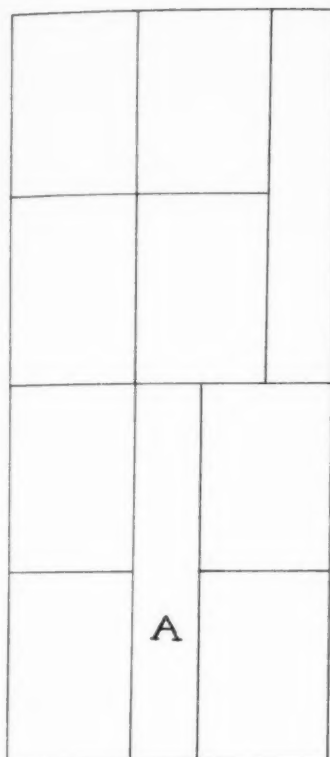
the lithographer should be given as much time as possible so that he may have the posters in the hands of the bill posting companies before and not after the date for posting. Lithographers have made almost miraculous deliveries in the past few years, but don't take the pitcher to the well too often. Give the lithographer at least a reasonable length of time and quality will have a better chance to come through. Not only because poster space is expensive, but because the poster bears the brunt of the entire outdoor advertising expenditure. The blank space cost is based on a calculated circulation value, or to put it another way, a certain number of opportunities to register a favorable mental impression with the buying public. How many of these circulation possibilities are realized depends on the attention value, the design, the appeal and the quality of the poster. It is surprising how many advertisers still insist on buying amateur poster art, and setting themselves up as the final judge and jury on the fitness of the design and the advertising value of the poster.

One expects to call in a doctor when his services are needed, or a lawyer or architect when the occasion warrants; why shouldn't advertisers use the services of highly specialized and recognized sources for their poster efforts? The design and the lithographing of a poster is the least part



## 24 SHEET POSTER LAYOUTS

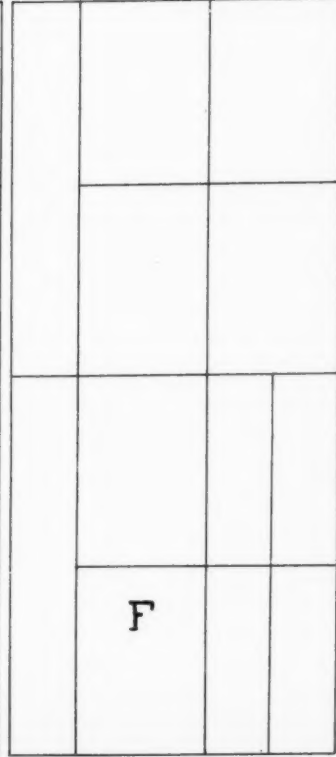
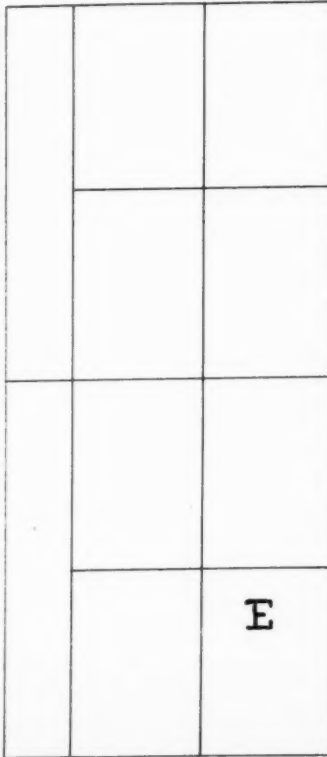
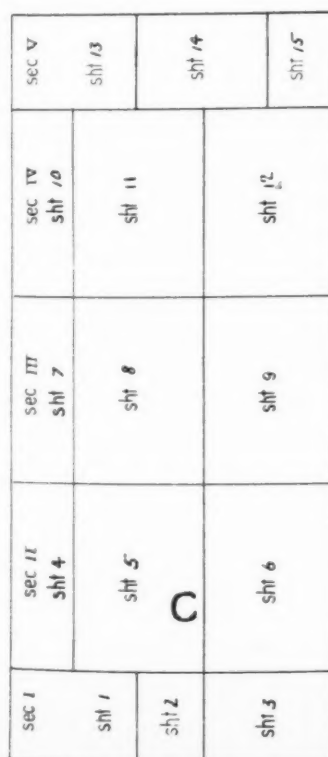
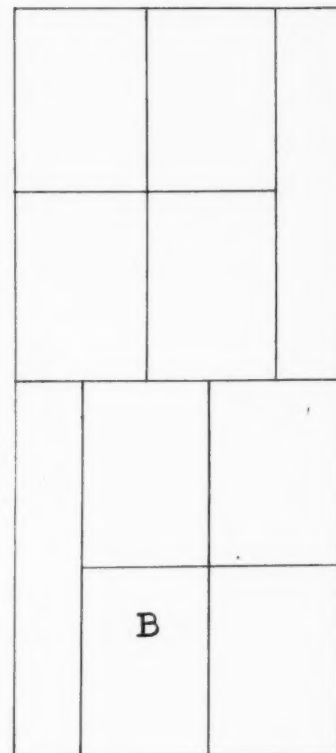
*Some of the many layouts which are commonly used for a 24 sheet poster are shown by the diagrams on this page.*



**D**IAGRAMS A, B, E, and F show a 12 sheet layout. While only 10 sheets (these are the *press* sheets) are shown on these diagrams, the two oblong sheets in each diagram are cut apart to make a 12 sheet cut. (See text for detailed explanation.)

Diagrams C and D show a 15 sheet layout. Diagram "C" illustrates how a poster is put up on the poster panel. The bill poster starts with sheet No. 1 in Section I and posts vertically from top to bottom and sections horizontally from left to right.

Remember it is the artist's sketch that determines the layout or "cut" of a poster and the lithographer fits the layout to the sketch.



of the cost of outdoor advertising. If you post a poor poster, you get minimum results. Put up a poster which has good poster design and good art and the results will more than justify the cost of the board in addition to the cost of the poster. It is quite elementary to bring up again that often overlooked factor that the justification for spending approximately ten dollars in poster space depends upon the value built in the one dollar's worth of poster used.

When one reflects that no proofs

can be pulled of a 24-sheet poster and submitted to the advertiser for okay, that the manipulating and adjusting of the tones and colors are done as the job progresses on the press, it is a tribute to the poster man's art that such consistently good posters as we see on the boards daily, are but the everyday performance of the poster industry. And last, but not least, the standard of poster design and poster art has climbed steadily upward until the poster panels of today are truly the "art galleries" of the man on the street.

## GLOSSARY

*Courtesy of the Outdoor Advertising Assn. of America, Inc.*

**BILLBOARD**—The word "Billboard" is no longer used in the Outdoor Advertising industry and is rapidly falling into disuse among those outside of the industry. Instead of "Billboards," we now have Poster Panels and Painted Bulletins. These terms are more descriptive of the two principal kinds of Outdoor Advertising structures now in use.

**BLANKING**—Blanking is a border of white paper appearing on all poster panels, between the poster and the inner edge of the moulding or frame, corresponding to the mat on a picture.

Its purpose is to set off the poster itself and make it pleasing to the eye by an appearance of neatness. Blanking is renewed monthly or oftener, if necessary.

**CHECKING**—The average number of people who pass any given bulletin, poster, wall, electric spectacular or other location during the course of a day.

**COMMERCIAL SIGNS**—Commercial signs are sold on both an outright and a maintenance basis. In the latter case, the sign is patrolled by the sign manufacturer's patrolmen, kept fresh and clean, repainted and maintained in perfect condition, the advertiser paying for the display

in monthly installments over a period of one to five years. Such signs may also be leased to the advertiser, on condition and terms similar to those affecting maintenance sales, except that, when leased, they remain the property of the manufacturer. Commercial signs include anything from an electric spectacular to the smallest sign:

- Cloth Banners
- Window Signs
- Electric Signs
- Wall Signs
- Storefront Signs
- Real Estate Signs
- Pictorial Bulletins
- Interchangeable Signs
- Glass Signs
- Roof Signs
- Board Signs
- Walker-Lite Signs
- Professional Signs
- Truck Lettering
- Gold Lettering
- Luminous Tube Signs

**COPY OR SKETCH**—The design and layout for an advertisement appearing on a poster panel, painted bulletin, wall bulletin, painted wall, spectacular or commercial sign.

**FULL SHOWING**—A Full Showing is the most intensive poster display, designed to create an over-

whelming impression in a given territory.

**HALF SHOWING**—A Half Showing is a strong representative poster display distributed to give complete coverage. It is adequate, for most purposes, and is the most commonly used unit of display. In Pittsburgh it consists of 100 panels, 34 illuminated and 66 unlighted.

**LOCATION OF STRUCTURES**—There are certain rules in the By-Laws of the Association governing the location of Outdoor Advertising structures which are rigidly adhered to and applied in each instance.

These are as follows:

That members of the Association shall not place or post structures or copy on rocks, posts, trees, fences, barricades or daubs; on streets or those portions of streets which are purely residential in nature or in other locations where the resentment of reasonably-minded persons would be justified; on streets facing public parks where the streets surrounding the park are residential; on any locations except property either owned or leased; in locations that interfere with the view of natural scenic beauty spots.

In addition, rigid censorship governing the character of copy and class of advertisers is maintained by the association as well as the individual plant owner.

**NATIONAL OUTDOOR ADVERTISING BUREAU**—Outdoor Advertising is placed with various local posting plants throughout the country in three ways: (a) direct, (b) through national solicitors, or (c) through the advertiser's own agency.

**NEON**—A luminous tube sign in which neon gas, argon, helium or mercury vapor forms the basis of illumination. Light is produced by the passage of an electric discharge through these gases, which are sealed in a glass tube or lamp. The tubes are bent to form the letters of the sign. Because of the monochromatic nature of the light thus produced,

# MERCK

## Ammonium Dichromates

### FOR THE PHOTO-LITHOGRAPHER

**AMMONIUM DICHROMATE PHOTOGRAPHIC GRANULAR** This Merck product lends itself admirably to the special requirements of the photo-lithographer since it offers these three outstanding features:

- 1—*Rapid Solubility*—made possible by a readily dissolving form that permits maximum speed in preparing solutions.
- 2—*Improved Granulation*—a free flowing product which facilitates and simplifies weighing.
- 3—*Rigid Laboratory Control*—insuring a high degree of uniformity—absence of grit or dust

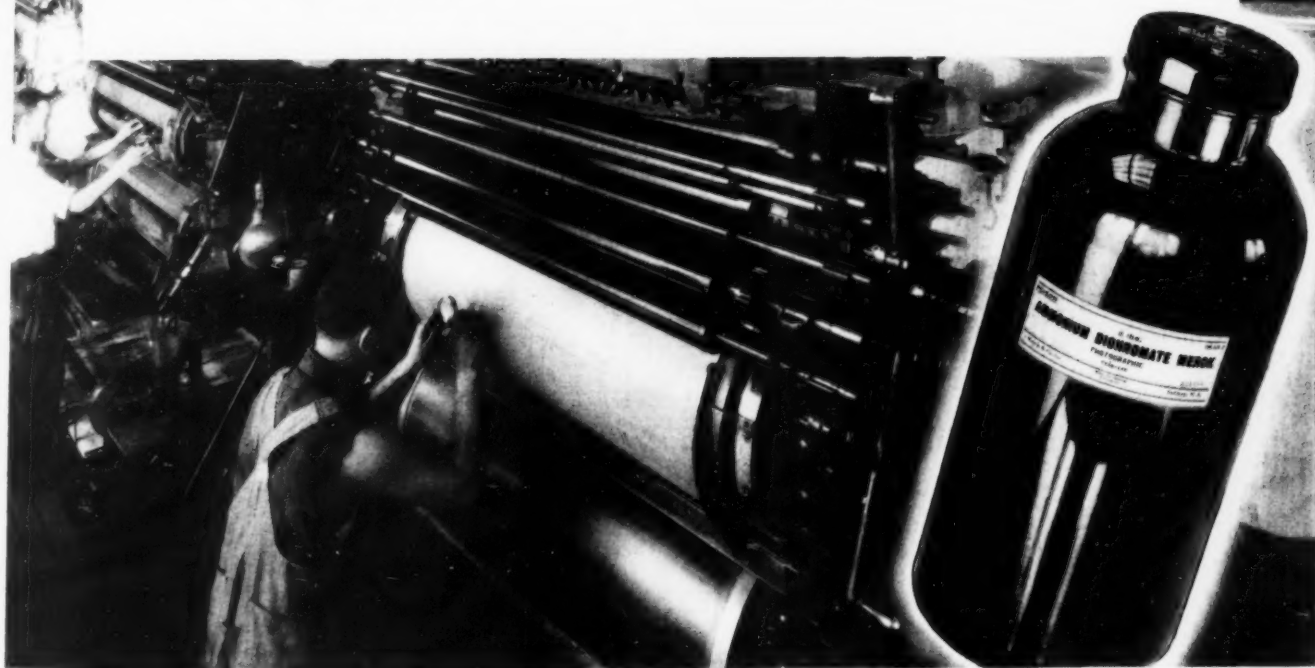
*particles—and freedom from chemical impurities.*

#### AMMONIUM DICHROMATE REAGENT

Exhaustive laboratory tests (eleven in all) enable us to hold the sulfate content to less than 0.006%  $\text{SO}_4$ . If your formula is sensitive to impurities, this is the grade on which you should standardize.

#### AMMONIUM DICHROMATE CRYSTALS

This grade is available for those photo-lithographers who find the convenience of rapid solubility secondary to lower costs.

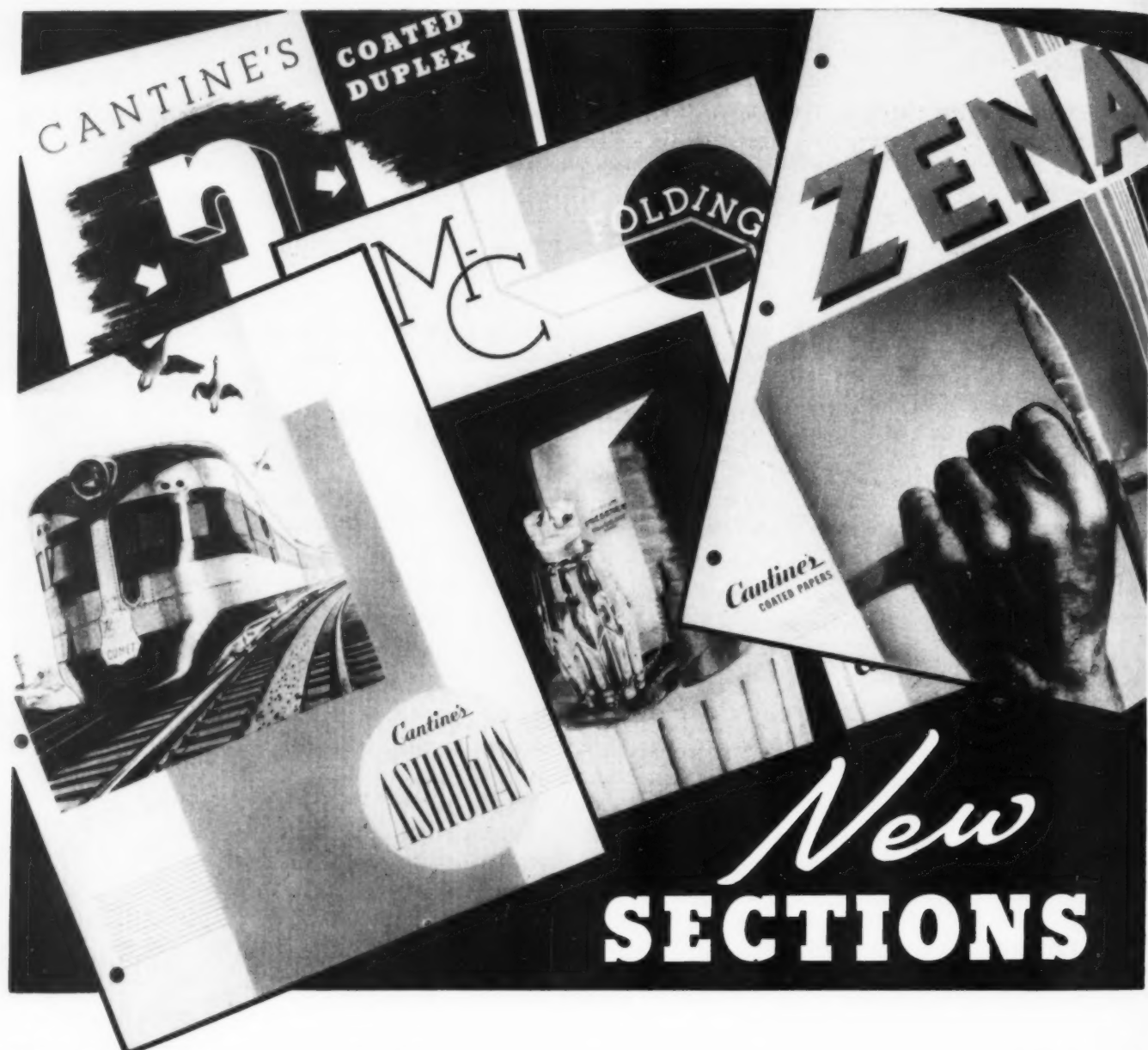


**MERCK & CO. Inc. Manufacturing Chemists RAHWAY, N. J.**

New York · Philadelphia · St. Louis · In Canada: Merck & Co. Ltd., Montreal, Toronto

Photo-Lithographer—February, 1937

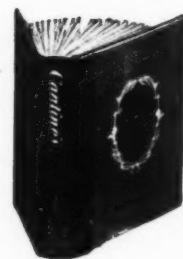




# New SECTIONS

**Match this printing and you have something!**

The Book of Cantine's Coated Papers and Advertising Information shows results attainable with straight commercial printing, on every grade of Cantine's Coated Paper. As a standard of quality it has incalculable value for every buyer or producer of quality printing. If you haven't this Book, or if your copy doesn't contain the new sections, ask your Distributor or write to The Martin Cantine Company, Saugerties, New York. Specialists in Coated Papers since 1888.



***Cantine's***  
**COATED PAPERS**

LITHOGLOSS — For de luxe lithography... ZENA-LITHO — For lithography, medium quality... CATSKILL LITHO — For litho and label work.

THE PHOTO-LITHOGRAPHER

these letters are strikingly vivid and may be seen for great distances, by day and by night. They possess great visibility even in rain, mist and fog. The letters have a much longer burning life than ordinary incandescent lamps.

**PAINTED WALLS**—A painted wall is the designation applied to a definite space on the wall of a building whereon the advertisement is painted.

Only that portion of the wall is used which shows clearly to passing traffic. City and Suburban Painted Walls are ornamental with a standard painted border of uniform color which considerably enhances their attention value by making the space utilized a definite advertising unit. City and suburban walls are frequently the only available means by which an advertiser's message can be conveyed to traffic at certain points of vantage in an economical manner. Comprehensive coverage showings of painted walls serves thoroughly to reach the central business and neighborhood shopping districts. Where night circulation is heavy, they are usually illuminated. City and suburban walls are painted semi-annually or more often and with changes of copy if desired by the advertiser. Painted Walls are always individual, permitting the advertiser a potent contact with the public with competition for attention.

**PLANT**—An Outdoor Advertising Plant is the entire number of poster panels, painted bulletins, painted walls, wall bulletins, railroad bulletins, suburban bulletins, spectaculars and semi-spectaculars located in a city or district and owned and operated by an individual or firm.

Some plants consist entirely of painted display and others of poster panels only. All kinds of displays are combined in other plants.

**POSTER SHOWING**—The time unit of a Poster Showing is a calendar month. A complete poster advertising campaign is continuous with a

change of posters monthly, but seasonal campaigns may be used for a series of months or even a single month. The advertiser is thus enabled to spread his message for any chosen length of time over the entire nation or part thereof, or confine it to a selected state, city or town, consistent with his marketing conditions. A period of five working days is required to complete posting of a poster display, but in every event a full 30-day showing is furnished the advertiser.

**QUARTER SHOWING**—A Quarter Showing is one-fourth of the full poster showing and is available only in cities of 50,000 population and over. Quarter Showings are effective when used continually over a long period of time, or in combination with painted bulletins or a 3-sheet poster display.

**RENEWALS**—To provide for emergencies an order for posters usually includes extras, about 15 to 20 per cent, in addition to the actual number of panels under contract.

**"SNIPING"**—"Sniping" refers to promiscuous use of small signs on fences, stones, trees, barns, building walls, etc., by irresponsible persons. Such signs include paper, cloth, and signs made of tin which are tacked on.

Similarly, these signs, when actually hand-painted in this manner, are known as "daubs."

Accordingly, roadside signs, painted barns and fences, "snipes" and "tackers" are not Outdoor Advertisements, because their location, use and conditions are not regulated by the experience and good taste of the governing bodies of the industry and as a result they can best be characterized as eye-sores.

Due to the efforts of the Outdoor Advertising Association of America, all progressive cities have laws prohibiting such advertising, but often these laws are not enforced.

**SPECTACULAR ELECTRIC DISPLAY**—An Electric Spectacular is a large electric display combining

one or more colors, usually with an effect of motion, obtained by mechanical devices.

The display is generally erected on the walls or roofs of buildings and in plain view of the heaviest night circulation of a city.

**STANDARD SHOWINGS**—Poster Panels are not sold individually, but in units or set runs called full showings, three-quarter showings, half showings and quarter showings. Every showing is of the same value as every other showing of the same size with reference to location and circulation.

Each of these showings covers every part of a city. A half showing, however, has half as many locations on each street as a full showing; a quarter showing only one-fourth as many. A half showing will reach practically every man, woman and child in a community; the full showing will reach the same number of people, but reaches them twice as often.

**THREE-QUARTER SHOWING**—A Three-Quarter Showing is an intensive poster display.

**THREE-SHEET POSTER**—The 3-sheet Poster is 82 inches high by 41 inches wide, and is the smallest standardized unit of the Outdoor Advertising medium. It is usually a part of a neighborhood showing, frequently at point of purchase, and is used to supplement, extend, and reinforce all other forms of Outdoor Advertising.

**WALL BULLETINS**—A Wall Bulletin is usually 7 by 13 feet in size. It is attached to the side wall of a building, usually a retail store where the advertised article is on sale. The design is painted on a sheet metal surface surrounded by a frame or moulding. Some are illuminated, others unlighted, depending upon the value of night circulation.

Wall Bulletins are constant reminders to people in neighborhood centers, recommending a product at the point where it is sold.

## Additional Poster Awards . . .

The posters reproduced below were among those accorded Honorable Mention at the Seventh Annual Exhibit of Outdoor Advertising Art held in Chicago last month. Five other prize winners are shown on the preceding pages.

Submitted by D'Arcy Advertising Company. Artist, Haddon Sundblom. Lithographed by Forbes Lithograph Mfg. Co.



Submitted by General Outdoor Adv. Co., Inc., for Peoples Gas Light & Coke Co., Chicago. Artist, W. M. Miller. Lithographed by Central Printing & Illinois Lithographing Co.

Submitted by McCann-Erickson, Inc. Artist, Howard Scott. Lithographed by McCandlish Lithograph Corp.





# FOR THE BEST COVER *of* **the YEAR**

**\$50** *Cash*

**I**N an effort to stimulate good creative design in the lithographic and allied industries, THE PHOTO-LITHOGRAPHER will award a cash prize of fifty dollars for a suitable cover design for this publication, which the publisher judges best.

If an employee of a lithographic establishment submits the prize winning design, his shop will be invited to produce that cover, for which THE PHOTO-LITHOGRAPHER will pay regular commercial rates.

Anyone actively engaged in the graphic arts is eligible for the prize award. All sketches submitted become the property of this publication. The publisher's decision will be final, and at his discretion he may purchase any or all of the non-winning designs. In case of tie duplicate prizes will be awarded.

Sketches must be in the publisher's hands not later than March 15, 1937.

Address entries to:

**THE PHOTO-LITHOGRAPHER**

1776 BROADWAY

NEW YORK, N. Y.

# THE MEANING OF SERVICE

**W**HEN a salesman has nothing specific to offer a buyer he generally makes a vague little talk about service. "You won't find any fault with our service," he will say, which in itself shows that he has no idea of the full meaning of the word. True servicing of an account goes far beyond anything with which the buyer may find fault.

When a salesman says his service is good he generally means just this: Instructions are carried out properly and he is willing to play errand boy at any minute; delivery dates are met with reasonable promptness; the finished job matches the original specifications. Beyond this there lies a tremendous amount of service which only the exceptional salesman is able to offer or knows how to make available.

The experienced buyer is able to purchase material without any assistance from a salesman. He can lay out a job so that there is no excusable opportunity for a mistake to be made. He can write detailed specifications so that he is protected against any error in carrying out instructions. Some buyers insist upon being shown every work sheet because they say that they can often plan a more economical layout than has been planned in the shop. Buyers often insist upon color press proofs. They check in every possible way, not because they are over-fussy, but because by sad experience they have learned that the less confidence they have in the reliability of their suppliers, the less are they disappointed in the finished job. But there are salesmen who assume this detail for themselves and relieve the buyer of hours of unnecessary work.

## What Constitutes Service

The service man as opposed to the salesman will discuss specifications with the buyer and will be able to suggest an economical layout. He will have samples of the most suitable paper stocks and know the points of each. He will know what colors are needed, and may be able to suggest a slight alteration of the sketch to eliminate the need for one of them. He will receive his instructions verbally and see that they are carried out so that the actual order is no more than a confirmation.

He will not make an impossible delivery date merely for the sake of getting an order, but will set a date and keep it no matter how many presses break down. He will follow the job through every step in the shop, making corrections of his own as the job progresses. He will correct proofs so that the first one he shows the buyer is perfect.

There are times when a buyer has no time to get competitive bids. The service man will not look upon this as an opportunity for exacting an exorbitant overage, but will make the same price which he would make in compe-

tition. He knows that if he does this he will win the confidence of the buyer and be called in for similar jobs. Neither will he insist upon his prerogative of a ten per cent overrun when it can be avoided.

It is far from true that a salesman should not be bothered with the production of a job once he has turned over its specifications to the shop. He is the one who has contact with the buyer and knows what he wants. He should not make a nuisance of himself by getting in the way of the engravers or the pressmen, nor antagonize them by quibbling criticism, but he should win their respect by recognizing good work and rejecting bad. He should be pleasant with them so that they will push themselves to turn out a rush job for him. Seldom asserting himself he can remain in the background, but by suggestion and flattery and occasional criticism get superior work.

There are service men who spend fully half their time on the inside checking their jobs at every step. By experience they have learned that they get more business by giving real service to a few accounts than by soliciting new business while mistakes are being made in the shop which will lose accounts of long standing.

The buyer does not often appreciate all that is being done for him. He only realizes that for some reason jobs given to one firm are apt to be delayed or imperfect while those given to another run according to schedule and specification. The service man benefits in this way from his work.

So far we have only been considering service from the production angle, but there is also a great deal of creative service that may be done when it is wanted. The service man has a fresh viewpoint because he is not too close to the manufacturer's products. He is calling on different companies and constantly getting new ideas which can be changed and reapplied. He is watching new developments in the graphic arts field and can make use of his knowledge.

The average salesman when asked to get up an idea for advertising material will simply go to his art department and give the director a vague idea of what is wanted, only satisfying his client by a long and expensive process of changes and elimination. The service man will get at the bottom of what the material is intended for and what it is expected to accomplish. In a few minutes of conversation he will be able to get something definite on which to work, discarding ideas which do not appeal to the buyer. He may even be able to make a few scribbled sketches at the buyer's desk and suggest tentative copy.

He will know what artist can best do the work or where to get suitable photographs. He will know which buyers

*(Continued on page 53)*

# WEBENDORFER OFFSET

**17x22**

PRICE UNDER  
**\$3000**

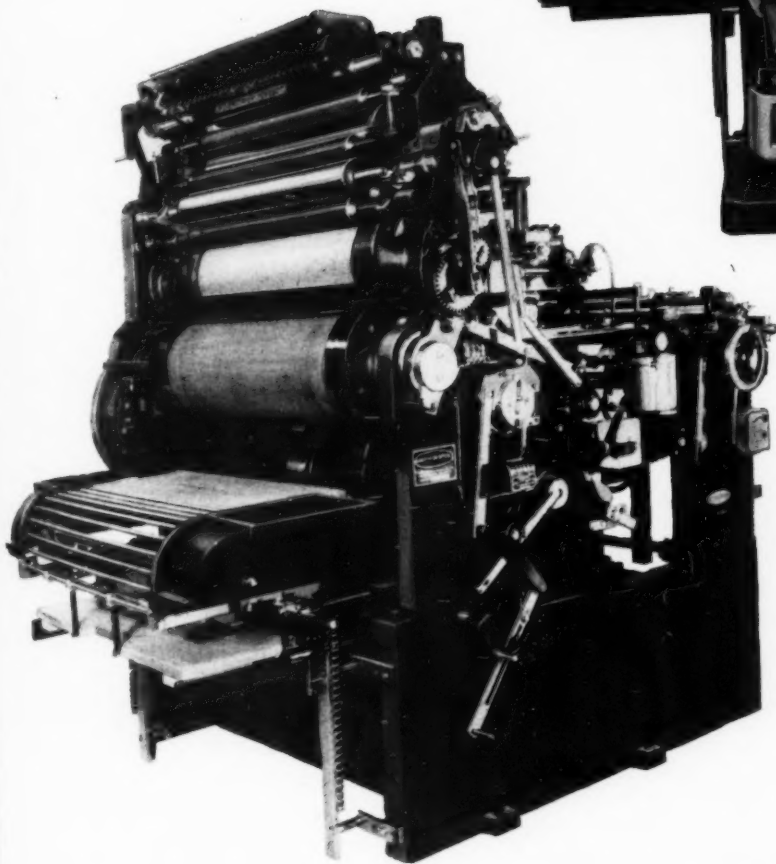
F. O. B. MOUNT  
VERNON, N. Y.



**22x26**  
OPTIONAL  
**22x29**

PRICE UNDER  
**\$6000**

F. O. B. MOUNT  
VERNON, N. Y.



**EASIER CONTROL—SIMPLER OPERATION—SPEEDIER PRODUCTION**

American made by

**WEBENDORFER-WILLS CO., Inc.**

MOUNT VERNON, NEW YORK, U. S. A.

Builders of Printing Machinery for Over Thirty Years

FEBRUARY 1937



# WHEN SALESMEN CALL . . .

**T**WENTY-FIVE salesmen a day; Seventy-five telephone calls a day; that is the average number of daily solicitations made at our offices. Naturally, A. E. Tongue, manager of our Publicity Division cannot handle all these calls himself, without losing trace of work and senses. Consequently, he relegates a portion to each of his assistants. T. A. Hughes and I interview all the printing and lithographic salesmen, the photographers' and artists' representatives, the electrotyping and photo-engraving peddlers, the paper men, and the typographic and the display experts. Elmer Campbell talks to those interested in the house organ, the UEF NEWS.

We make it a definite point of policy to see every representative making a first call. We listen to his story and we explain our situation, and tell him whether or not he will fit into our scheme of things. Many of them realize that they do not fit, and we never see them again. Others, however, tell us how our business should be run, and keep calling until we simply must refuse to see them. Occasionally, a persistent one will finally break through with something good. But that is rare.

## *Classifying Suppliers*

Like all other organizations, we have been working with a group of concerns over a long period of years. They understand our problems and our method of doing business. They are thoroughly familiar with our needs and requirements. Any job can be turned over to them with the minimum amount of time lost in explanations about detail and routine. They know how fast they must work, and the many other little things that mean so much toward getting out a job in good shape.

## *A Buyer Discusses the Important Problem of Interviewing Suppliers' Salesmen in a Fair, Practical Way*

by **ANDREW CERRUTI**

*Publicity Division,  
Underwood-Elliott-Fischer Co.*

It is true that once in a great while some salesman will come in with a new slant or an idea that will save us money or give us a new appeal, and we welcome him with open arms. But we must also contend with the man who thinks he has something that will benefit us. He only thinks so. He hasn't given our problem any serious thought. He just had an idea that he could sell us something.

## *A Salesman's "Stunt"*

One day, a display man walked in with a dummy. He had submitted it to one of our competitors. He hadn't even bothered to take the other firm's name off the sketch. He explained that the artist had used the other name but that he wanted to sell it to us because we were the leaders in the business and so on. Upon close questioning, he admitted that the other firm had turned him down, but he insisted that he could help us, because he had done work for two or three of our business rivals, and that he knew our business because he had done work for them. This might have sounded logical and reasonable to him, but he had a tough time trying to make us see his viewpoint.

Which salesman would you rather have call on you? Jones estimates on a job. A few days later, he comes in and asks you if he got the job. You say that he didn't. He wants to know who got it; what price; were the specifications identical in all the bids; how could anybody else get it when he fig-

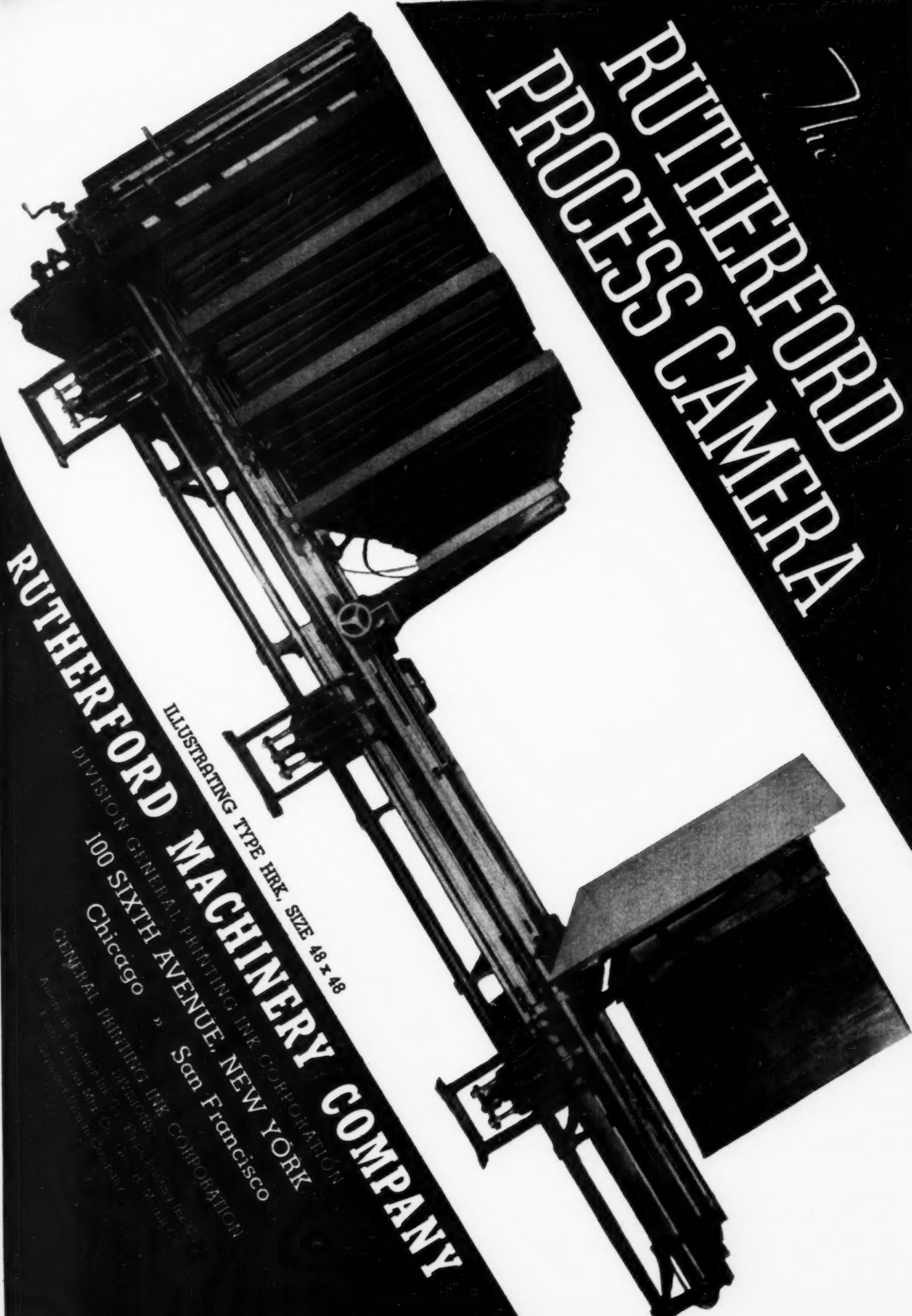
ured it at the lowest possible price? Salesman Smith bids on the same job. He comes in and you tell him that he did not get it. He says something about better luck next time, and lets it go at that.

A printing salesman had been following us to see if he could do anything for us. One day, he phoned and asked if he could be of service. We told him that there was nothing at the moment, and we suggested that we would get in touch with him if we needed him. His answer was one of the best bits of selling we have ever heard. "I appreciate your attitude," he replied, "but I'm a salesman." "I'm supposed to see you or phone you every so often. If I wait for you to call, you may or may not do it. But if I follow you, then I know whether or not you want me to stop in and see you about that next job."

## *Cooperation on Both Sides*

We could go on discussing the vendor-purchaser situation for days and the vendor would still have his opinion of the buyer, and the purchaser would still have his ideas concerning the vendor. It resolves itself to this: A good salesman tries to be of definite help to the firm he is trying to sell, not primarily because it will mean money in his pocket, but because he is rendering a service that will ultimately bring him profit. The buyer should not take the attitude that he knows it all. He should appreciate the fact—that an outside point of view can often be a real and valuable asset; that to a salesman, time is money; that no one person has a claim to all good ideas; that friends in the business are not necessarily brighter or more helpful than the average run of salesmen; that every service has a price in proportion to its merit.

# RUTHERFORD PROCESS CAMERA



**RUTHERFORD MACHINERY COMPANY**  
 ILLUSTRATING TYPE HRK. SIZE 48 x 48  
 DIVISION GENERAL PRINTING INK CORPORATION  
 100 SIXTH AVENUE, NEW YORK  
 Chicago  
 GENERAL PRINTING INK CORPORATION  
 San Francisco

# Direct Mail's Role as a Promotion Medium

**C**HARACTERIZING direct mail as an intensifier of, rather than a substitute for, other advertising media, Frank Egner, vice-president, McGraw-Hill Book Co., inaugurated the New York Advertising Club's new series of weekly forums by urging advertisers to acquaint themselves with the fundamental principles of direct mail, instead of continuing to regard this medium as the "step-child of advertising."

Twenty years of close contact with direct mail have convinced him, Mr. Egner declared, that the medium can be applied profitably to any business. But, he cautioned his listeners, it cannot carry the entire selling and advertising burden; instead, it should be regarded as a vital support for other advertising efforts.

The popular concept that direct mail is synonymous with stunts is fallacious, Mr. Egner said, inasmuch as the latter cease to stimulate interest as soon as their novelty has waned.

Rules offered for successful direct mail copy include:

"Choose striking illustrations; get an attention-compelling headline.

"Prepare a desire-arousing paragraph that has in it a suggested personal motive for the prospect.

"Begin to convince the prospect by testimonials; outline the basic sales points, then secondary sales points.

"Close with an action paragraph that is specific, direct and feasible.

"Be sure you have told the prospect the what-when-where-why-how of the benefits that will accrue to him through purchase."

Pertinent questions and answers were given as follows:

*Is direct mail overcrowded?*

One person rarely gets over three pieces per mail delivery.

Suggests mailing to better dealers off season to avoid the rush; to second raters at seasonal peaks.

McGraw-Hill finds it reaches the biggest business men and gets signed returns from them.

In no medium is there less competition.

*Is broadside or self-mailing piece better than a direct mail piece in an envelope?*

You can't enclose a separate sales letter with a broadside.

Separate sales letter has proved the most effective selling piece.

Broadsides can be effectively used for variation in a series.

*What proportion of direct mail is really effective?*

Only about a dozen out of a thousand direct mail pieces of large manufacturers sent to dealers could be rated effective.

Sales departments don't know how to write direct mail. Sales letters should be written in the advertising copy department by those who know how to sell with the written word.

*Which is more effective—a booklet or a folder?*

A booklet has to be turned page by page; a folder gives the story at a glance. A 6-page folder outpulls an 8-page booklet.

*How important are pictures?*

*Is one picture worth 10,000 words?*

Pictures are attention-getters. One-third of space to pictures is ordinarily best proportion.

Good art work is even more essential than in periodical advertising.

Direct mail piece stands on its own merit and is not held up by accompanying material.

*How often to follow up—and for how long a time?*

An advance schedule of follow-ups usually results in hastily prepared mailings to meet the schedule. Follow-ups should be entirely planned in advance but adjusted according to developments in the campaign.

Long letter better but must be well displayed.

Use boxes, headings, sub-heads.

*What about personalization?*

Its value in inverse ratio to unit price of product.

Stunt processes are effective when new.

Headline substituted for salutation effective.

Only rarely can direct mail do the whole job.

But it can aid in nearly all businesses.

*3c postage vs. 1c?*

Depends on the product. Usually not enough difference to be worth the cost, especially when using metered mail.

*Is it worthwhile to use color on return cards?*

A second color is always worthwhile. Pays for its cost.

Same is true of color in other pieces.

*What general percentage of response should be expected?*

Insists on \$3 of keyed returns per \$1 of expense.

*What about coupon returns?*

Direct mail must include an action return card or coupon.

*Are return cards or coupons desirable for a high-priced product?*

No harm in including. You may get some returns.

Return can be devised not to sacrifice prestige or dignity.

Every piece of direct mail should tell the complete story.

If a follow-up piece explains one sales point, it should also include the other sales points.



# SIEBOLD

## A LOT CAN HAPPEN IN FIFTY THREE YEARS

The world has changed so much since Siebold's was established in 1882, that none of us would know how to act if we suddenly went back to those days.

But some things never change. 53 years of experience in serving the lithographic industry have not altered our original principle of offering the highest quality and finest service to every customer.

Every ink, every lithographic product we handle is backed by our own reputation. Offset Black, which has for 30 years been regarded as more or less of a problem, is no problem to us. We will gladly have our representative call and give you full details on the various Blacks we manufacture.

Siebold's roller department is fully equipped to supply your wants such as Smooth and Grain Leather Rollers, Moleton, and Muslin Covers, also full selection of Hand Rollers, both Rubber and Leather for transferers and prover's use. These are of our own manufacture and our 53 year old reputation is back of every one.

## J. H. & G. B. SIEBOLD, INC.

*Lithographer's Supplies*

47 WATTS STREET, NEW YORK, N. Y.

Phone WA lker 5-9474

*Supply price list and Offset  
Specimen Book upon request*

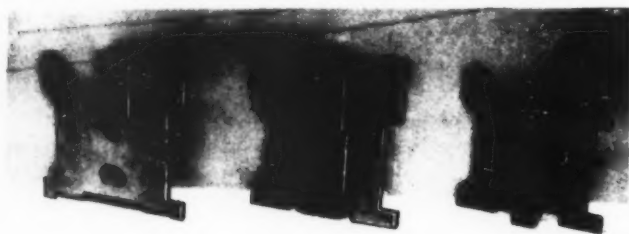
OFFSET BLACKS · COLORS · SAFETY INKS · ROLLERS · MOLLETON · DAMPER COVERS · RUBBER BLANKETS

# Orotype Composing Machine

LITHOGRAPHIC technicians noted with interest last month reports of another new development designed to make the use of type matter in offset reproduction independent of the letterpress process. The new device, known as the Orotype, was developed by a Swiss manufacturer in conjunction with Dr. Max Ullman.

A complete analysis of the new development is presented by the *Printing Equipment Engineer* as follows:

While the new machine is a composing and printing device for the production of cellophane positives for use in the offset and photogravure plate-making processes, it is a self-contained unit. It utilizes the letterpress principle of machine composition and a combination of letterpress and offset printing press methods. Two machines have been in practical use for over a year.



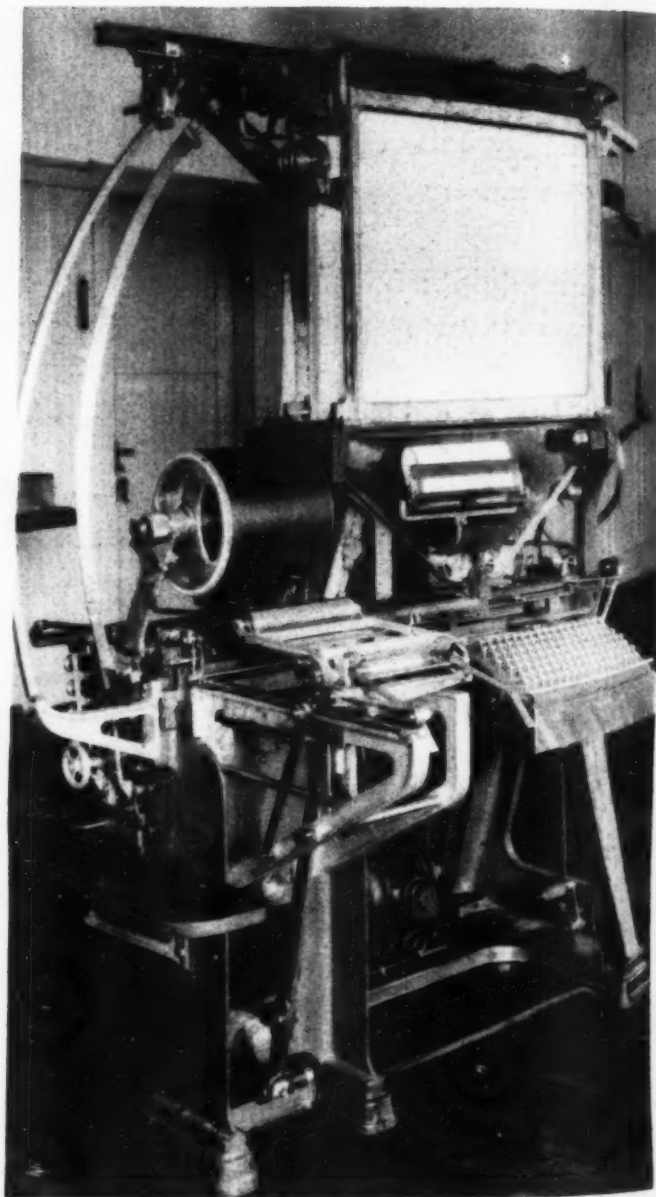
The composition section of the Orotype makes use of the means employed in the well-known line-composing machines manufactured in the United States with respect to the magazine, assembling and distributing apparatus. In lieu of the conventional metal pot, such as is used on line-composing machines, an automatic film printing apparatus is used by means of which each line of type as composed is printed on cellophane film. Composition up to and including 40 ems in width may be executed on the Orotype.

The type lines are printed on both sides of cellophane film in order to obtain maximum opacity in the letter characters. This is accomplished by offsetting the inked type line on a rubber-blanketed cylinder, re-inking the type line and then printing both the offsetted line from the rubber-blanketed cylinder on one side of the film simultaneously with the direct printing of the type line on the other side of the film. Both impressions being in perfect register, great density in the "color" of the type-matter is obtained. Author's corrections, the bugaboo of previous machines, it is said, can be executed with facility, even after composition and printing of the film have been completed.

## INDIVIDUAL TYPE MACHINE

The machine is designed as an individual type machine and all hand composition types from 7-pt. to 14-pt. can be used. In order to provide a means for circulating the types through the machine, each type is fastened against a brass lamella. All sizes of hand composition type from 7-pt. to 14-pt. inclusive may be used in the machine, and composition up to 40 ems in width may be executed. It is stated in the manufacturers' literature that at present it is not contemplated to increase the type face range for use in the machine.

(Continued on page 51)



*Dominant in the Lithographer's Alphabet*



*Domino Offset Black*

A real black of the utmost strength and density. Its clean, sharp printing qualities make it particularly suitable for fine halftone work, where every detail must be retained and still have "punch" in the solids. Requires only a slight addition of F & L Dependable Dryer for THOROUGH OVERNIGHT DRYING. » Order a trial lot and take particular notice of its working properties on the press.

## THE FUCHS & LANG MFG. COMPANY

ESTABLISHED 1870

DIVISION · GENERAL PRINTING INK CORPORATION

EVERYTHING FOR THE LITHOGRAPHER

100 SIXTH AVENUE · NEW YORK

BOSTON

CHICAGO

CINCINNATI

CLEVELAND

FORT WORTH

PHILADELPHIA

ST. LOUIS

SAN FRANCISCO

LOS ANGELES



# HAMMERMILL OFFSET

## SURFACED SIZED

**A** DEPENDABLE offset paper possessing a beautiful, even texture, and a brilliant white color.

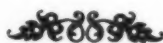
Its surface is closed, non-absorbent and free from fuzz or lint, insuring a clear sharp impression. A new development in finishing makes the paper alike on both sides, in printing qualities and appearance.

### STOCKED IN ALL THE REGULAR SIZES AND WEIGHTS

SIZES	ACTUAL WEIGHTS PER 500 SHEETS				
25 x 38	60 ..	70 ..	80 ..	100 ..	120
28 x 42	74 ..	87 ..	99 ..	124 ..	149
32 x 44	89 ..	104 ..	119 ..	148 ..	178
35 x 45	99 ..	116 ..	133 ..	166 ..	199
38 x 50	120 ..	140 ..	160 ..	200 ..	240
44 x 64	..	208 ..	238 ..	..	..



Photo Courtesy Agfa Ansco



Please Phone Our Service  
Department

**CA**nal 6-3600  
EXTENSION 39

For Sample Book or Sheets  
For Trial Purposes

Distributed by

**Miller & Wright Paper Co.**

200 VARICK STREET

NEW YORK, N. Y.

# LOOKING AHEAD WITH LITHOGRAPHY

By HARRY A. PORTER

Vice-President in Charge of Sales, Harris-Seybold-Potter Co.

THE market for printed matter in 1937 will probably hit an all-time peak. This applies to letterpress, gravure and with special force to demand for offset lithography. The surge forward in all lines of trade and industry is unmistakable and the indications are that this will increase as the months progress.

Volume of printing production for months past has been on the increase and according to all well known statistical indices, we may look forward to continuing expansion for some time to come.

In facing the actual facts confronting all printers in 1937 one fact stands out pre-eminently—that we are going to have a vastly greater market for offset lithography than ever before. I base my reasons for this statement—

First, because of the strong pick-up in the buying of thousands who have been recently educated to offset as the modern method.

Second, because of the broad potential demand which is day by day becoming an actual demand.

Third, on the natural increase in demand which is inevitably brought about by population growth.

Fourth, on the fact that records prove that heavier buying always follows a period of low business activity.

These are the basic facts that put new heart and new enthusiasm into the entire graphic arts industry in confronting the problems that face us during the current year.

It is, I believe, a fair assumption that maximum return in this expanding market can only be had by those plants properly equipped to meet customers requirements. Now even more so than in the past, the plant must be equipped to handle both long and short runs economically. This means, of course, modern equipment. Printing equipment must be in first class shape to meet the strain of rapidly expanding volume. This need of plant modernization to give profitable well rounded out production in maximum volume of high quality salable sheets at the end of the days run, is, I believe, the outstanding need of the 1937 market insofar as it confronts the printing and lithographing plant.

Printers and others in the graphic arts will benefit from the current prosperity wave to the degree that they are equipped to fill the ever growing demand.

I have repeatedly stressed the fact that our company manufacturers equipment for each of the three methods of putting ink on paper—letterpress, offset and gravure. You well know that in such a situation there is no probable reason for emphasis of one process as opposed to any other process. It is a fact that for each job some one method is best and that for this specific job the other two methods are less adaptable. What the method is that is best suited for a particular job you will, of course, have to determine for yourself.

There is, however, a vast background of experience gained in the successful plants of printers and lithographers throughout the country which is readily available to all who are interested and which will serve as a guide in making one's decision.

Offset has indeed come to stay and the printer who is equipped to offer the best from that which is required in the big volume market of the day is, I believe, assured of steadily mounting profits forthcoming from steadily mounting volume of salable goods produced.

There may be no need here to discuss with you the fundamental differences between the three basic printing processes I have referred to, and I simply want to touch upon it very briefly. All of us can distinguish between typography or letterpress which is printing from a raised surface and intaglio or gravure which is printing from wells or indentations in the plate or cylinder from which, under pressure, ink is transferred to the paper, and offset which makes use of the old lithographic principle that grease and water will not mix.

Offset, of course, is printing from a plane surface on which the design on the plane surface of the plate contacts the rubber blanket and is then transferred from the blanket to the paper. The design parts of the plate which do the printing are inked, while the parts that do not do the printing are kept moist so as not to take the ink.

In the development of offset lithography startling advancements have been made. Improvements in paper and in ink, improvements in plate-making of which the deep etched plate and dot etching are outstanding. There has also been a great improvement in various processes and in press equipment.

*(Continued on page 49)*



# UNIFORMITY

of equipment produces uniform results!

**A** LIKE as two peas in a pod. This short description aptly fits both Ideal Rollers and the presswork which is produced with them.

Day after day, year after year, Ideal Vulcanized Oil Lithographic Rollers and Vanitex Blankets are producing work that is consistently uniform. Proper ink distribution, water control and superior blanket performance are rightfully expected of these Ideal products, and they deliver without variation.

There are many inferior rollers and blankets on the market today, as there have always been—but any old-timer in the game will tell you that it is more economical to use uniform, dependable products for uniform, dependable results.

Is it not logical to give the men in your plant every aid by providing the finest working equipment available? This is why we sincerely recommend Ideal Lithographic Rollers and Vanitex Offset Blankets.

There is no haphazard guesswork in the manufacture of these products. Scientific instruments and modern machines guide their creation, following true to special formulas for the blending of compositions which will best serve certain types of presses and definite classes of work.

Whatever the specific requirements of your plant, there is an Ideal Roller and a Vanitex Blanket made to serve them.

Will you accept the cooperation of a competent representative of this company willing to serve you?

**IDEAL ROLLER & MANUFACTURING CO.**  
CHICAGO

Branch sales offices in all principal cities

NEW YORK



THE PHOTO-LITHOGRAPHER



# LOOKING AHEAD

*(Continued from page 47)*

Speedier and more efficient machinery, the creation of newer methods and processes, a more thorough grasp by all of the proper use of the equipment, the application of the right process to its own proper and profitable sphere of production—all these are witnesses to the big advances that have been made.

It will be of interest, particularly by reason of the fact that all of us here are engaged in some phase of the graphic arts, for me to tell you of some of the improvements in plant and production that made 1936 which is just closed, a banner year for our company.

Outstanding, of course, is the development of the Harris HTB stream feeder which, as you know, has made high press speeds both possible and practical. Perhaps you should know, in view of the great interest that followed the announcement of the stream feeder, a little something as to just how this feeder operates.

Its purpose is to give maximum press operating speed on all grades of stock. Based on the Harris method of sheet separation stream feeding causes the sheet to be transmitted to the front guides at a fraction of the press speed. Sheets are under-lapped making a perfect hold-down and guiding means for presenting wavy and curled sheets to the front guides. Slow forwarding speed eliminates mutilation of the front edge of light and heavy stocks. Stream feeding eliminates accurately timed mechanical slow-downs and many other parts that were formerly absolutely necessary. The Harris HTB stream feeder which will be clearly shown in the film to follow can and is used in connection with an optional registering device, either Harris feed roll or rotary three point registering mechanisms.

Another accomplishment in printing equipment is the fact that during the year 1936, five (5) new models of presses were announced. One was the new 21 x 28" press in the commercial group. The others are all in the color group so that at the present time there are eight (8) sizes of Harris offset presses—three in the commercial group and five (5) sizes in the color group that completely cover the market requirements.

Last year in Cleveland for more than a hundred days we had the Great Lakes Exposition. During that time it was our pleasure to entertain groups of craftsmen and to make possible the opportunity to go through our plant where they saw, first hand, the scenes that we will show you in the film a little later on.

Next year Cleveland is to be the convention city for your International Convention and I hope that many more of you accept the invitation that will be extended to visit our plant.

If you can see these various processes first-hand, the importance of highly modern offset equipment will be all the more significant to you. I believe that you will then realize the importance to the lithographic trade of the new model 42 x 58" press around which the color group and four additional sizes is built and understand more clearly the definite advantages of precision, tapered, pre-loaded roller bearings in all cylinder journals and main drive as well as the importance of the Harris HTB stream feeder and many other features.

In the past I have repeatedly stressed that the printer with a creative department is very wise to consider offset installation seriously. I have also pointed out repeatedly that in the same way that color work is neither the exclusive process of the lithographer nor the printer, so too, the offset press is as much the printer's tool as the lithographer's. The point of difference is that it should be rightfully used.

If you were to ask me now when to install offset, I could make no better answer than I have made in the past—the right time is when you have analyzed your own business and can answer in the vigorous affirmative that your market is right, your finances sufficient and your management sound.

Were you to ask me too—why install offset—I would reply that offset is a rotary method of production—that high speeds are practical and safe—that make-ready is practically eliminated and that short as well as long runs are ideal for the process. I would probably emphasize also that with offset available to those jobs which the process is especially adapted to, the scope of operation is broadened.

I want to emphasize again as I have done many times before, that there should be no misunderstanding with reference to my emphasis upon the offset process which today is widely recognized as the modern method and that nothing that I have said should be understood to detract in any way from the dignity and importance of the other two methods of printing.

It has been well said that printing is a good business—clean, honorable, respectable and that no man can evade the printed word. I am glad indeed to be a part of the graphic arts—glad that for thirty years it has been my pleasure to be identified with you in it. I feel sincerely that during 1937 we are going forward together and that we have every opportunity to realize some of the objectives for which we have been striving.

# Rapid Plate-Coating



## QUICK...

*strong and sturdy*

The quality of your press-plate actually begins with the whirler or plate-coating machine.

The evenness and dependability of your coating depend just as much on the whirler as on your care in compounding your formula. Consistency . . . perfect control of speeds . . . drying facilities—all must be dependable and certain.

The Wesel Whirler has direct-connected, geared-head motor drive; no friction drive. Variable speed regulator is electrically controlled. Ball-bearing construction, using a minimum of current.

Automatic air-circulating device that does not attract dust from outside—Rustless alloy steel drum (not tin). Aluminum alloy revolving table—

Convenient drain pipe connections for ease in installation. Washing spray and also perforated pipe for cleaning housing. All pipes of solid copper.

Genuine Chromalox drying system, assuring rapid and consistent preparation at minimum cost; pilot light signal.

Adjustable legs for uneven floors to assure a level position. All controls available from one position. Lid can be raised or lowered instantly and without effort.

Can be seen in our Chicago and New York Display Rooms.

## WESEL MANUFACTURING COMPANY

Factory: SCRANTON, PENNSYLVANIA

NEW YORK: 468 4th Ave. • CHICAGO: 201 N. Wells Bldg • SAN FRANCISCO: 431 Clay St.

### PHOTO-COMPOSING

●Write us for information on the new Photo-Composing Machines. The entire machine is built into one integral unit: All electrical equipment, lighting system, and mechanism combined within a single machine, thus simplifying operation, control, and maintenance.

●Can be installed in a fraction of the time required by former machines.

●The outstanding feature is simplicity of operation. Control of this machine is easily learned and mastered. Made in four standard sizes.

●We manufacture a complete line of offset plate-making equipment in all standard sizes, both large and small. Write for details on cameras, vacuum printing equipment, plate-coating machines, optical and lighting equipment.



## WESEL

THE PHOTO-LITHOGRAPHER

# OROTYPE

(Continued from page 44)

Every kind of type and ornament up to 20 pts. used in hand composition can also be printed in the machine. The lines are composed by hand in special chases and slid into the type canal on the machine. The hand-composed line is printed on the film in the same way as the lines composed by the machine. The chase containing the hand-composed line is extracted from the side of the type channel after the line has been printed on the film. It is also possible to slide individual hand types into the line which is being worked upon.

## THE KEYBOARD

Typesetting on the Orototype is done in the conventional manner from a keyboard of 121 keys. Of these keys, 117 are connected directly to the magazine and four keys are used for spacing purposes. There are two channels each for the lower case characters "e" and "n", quads and thin spaces. The types and spacing elements are released from either of these channels by an automatic reversing device which switches from one channel to the other.

Justification of the lines to constant measure is accomplished by means of "springing spaces." A bow spring affixed to one side of the spacing lamella (see illustration) is used in lieu of a spaceband and the line is composed slightly in excess width of the measure being set but is compressed to the constant width (em length) previous to printing on the film.

The keyboard is arranged to swing around a pivot on the right side to permit access to the lower part of the register frame which makes the connection between the keylevers and the levers of the magazines.

The keyboard is not driven by mechanical means and the keylevers are connected directly to the type releasing mechanism or pushrods leading to the magazines.

## THE FILM PRINTING MECHANISM

After the line has been assembled it is conveyed toward the left to the film printing mechanism which is a position corresponding to that occupied by the casting equipment on American line-casting machines.

## LOCKUP AND JUSTIFICATION

At the side of the keyboard underneath the outlet part of the collector the slide for the lockup apparatus is placed in a recess in the pedestal. By means of two grippers the slide brings the line into printing position. In the printing position, the line is "justified" or compressed to the measure for which the machine is set. This is possible because of the springing spaces, interposed

between the words, one of which is shown in one of the illustrations accompanying this article. After the line is justified it is maintained in that position until after the printing operation. Letter alignment is accomplished by two guide bars.

## INKING AND IMPRESSION MECHANISM

The inking apparatus consists of ten rollers, three of which contact the type line. The inking mechanism is equipped with the usual steel and composition rollers as well as an ink fountain with an ink knife. A "dabber" roller carries the ink from the fountain to the wavers. The entire inking assembly can be taken from the machine for cleaning purposes. The three inking rollers ink the type line twice. At one stroke of the rollers the impression is taken from the type on a rubber-blanketed combination offset and impression cylinder. The cellophane film is moved into position to be pressed against the rubber-covered offset-impression cylinder. The line of type which has now been inked a second time by the three inking rollers is brought into contact with the reverse side of the film at a point which matches exactly the position of the offset impression on the rubber-blanketed cylinder. In this way double impression is secured from the offsetted line on the rubber blanket and the direct impression from the type line itself.

According to the manufacturers, lines which must be altered are handled in the following manner:

As long as the film is still fixed in the machine, the defective lines are wiped out with benzine on the front and back side of the film and printed again.

If the film has been taken out of the machine and if it is a question of first proofs or to make author's corrections, the lines are wiped off on both sides of the film, as is explained above. The film on which the corrections are to be made is then put into the machine by means of a special device instead of the regular film holder. The device is hung into the film sledge and is so designed that blurring of the composition will be avoided. Sidewise the film is guided by rims while the correct adjustment for the distance between the lines is made by a jockey which can be shifted on the film frame.

The line above the one to be corrected serves as a starting point for the adjustment. Then the line is composed anew and printed automatically in the right place.

Another method of making author's or other corrections after the film has been removed from the machine is as follows:

First, the defective lines are wiped out from the front of the film only. Then the corrected lines are printed on auxiliary film at the right distances corresponding to those of the wiped-out lines; then the auxiliary film is pasted as a unit upon the original film. Finally, the defective lines on the back of the original film are wiped out with a cloth and benzine.

Single lines can be corrected in such a way that they are wiped out from the front side of the film and newly corrected lines pasted on the film instead. The lines on the back side serve to find the right place. After the corrected film has been pasted in proper position on the film, the original line on the reverse side of the film is wiped out.

If the printing is made on paper instead of film, wrong lines are cut out and the corrected ones substituted by pasting them in proper position. Slip proofs can be made quickly by positive photo-types.



**YOU MAY BE NEW TO  
DEEP ETCH**

**BUT IT'S AN OLD STORY WITH PITMAN**

Years of experience with all types of lithographic establishments make it easy for us to step into your plant and show your operators how they can make good deep etch plates for you.

And you don't buy anything until your own experience has sold you on the Pitman-Efha Process for Deep Etch Plates.



**HAROLD M. PITMAN CO.**

LITHOGRAPHIC EQUIPMENT & SUPPLY DIVISION

**JERSEY CITY, NEW JERSEY**  
150 Bay Street

**CHICAGO, ILLINOIS**  
51st Ave. and 33rd Street

Pacific Coast Representative: G. GENNERT, Inc., 1153 Wall Street, Los Angeles, California

Canadian Representative: LATIMER, Ltd., 7 Widmer Street, Toronto, Canada

## MEANING OF SERVICE

*(Continued from page 38)*

can be shown pencil sketches and which need color roughs to be able to visualize the job. He will get the work done promptly so that he can get the order before the buyer's interest flags.

All this calls for a broad knowledge of advertising and production which comparatively few salesmen have. The majority simply trot from office to office and manage somehow to pick up an order here and there. In a frenzied attempt to cut down expenses too many firms have cut down drawing accounts or put their men on a commission basis. They have taken on inexperienced men to fill the places of capable ones who refused to put up with that state of affairs.

What is the reaction of the buyer to this? He may simply give his business to someone who will give him service, or he will become what is called a chiseler. Representing the fact that the salesman is not earning the commission he receives, he will draw up his own specifications and demand ridiculously low prices. He gives his orders and sees that they are adhered to rigidly. At one time he bought an intangible, and paid for professional and technical advice as well as for paper and ink. Now he asks for no advice, expects no service, and pays accordingly.

Carried to its ultimate conclusion, means that eventually many producers of graphic arts will find themselves running a factory as uninspiring as one which turns out so many red bricks or iron pipes per day. The pride of artistry and the professional flavor of being a part of the business of advertising will be gone. Gone will be the risk of speculation. Gone also will be all profit except a small predetermined return on his investment. The errand boys will bring the orders in.

The alternative is to employ properly trained and experienced sales or service men and help them in every way to give the fullest type of service.

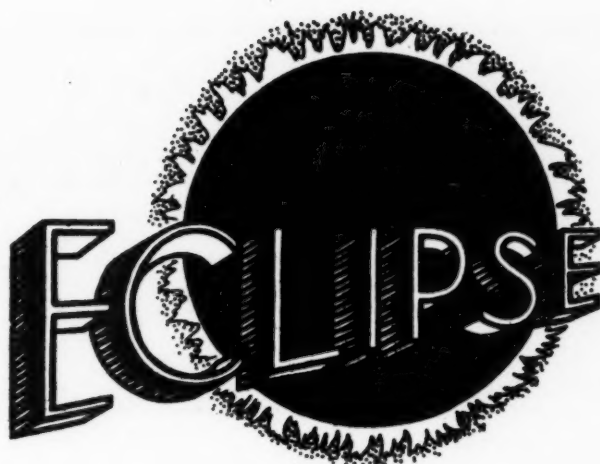
### ROBERTS STRESSES PRACTICAL SAMPLE BOOK

A new ink specimen book, which is really a practical guide to color combination, has been issued by Lewis Roberts, Inc., manufacturer of printing inks, Newark, N. J. The book is designed for use by lithographers and printers as well as buyers of advertising material.

Innumerable color combinations are shown and holes drilled through many of the solids permit masking of surfaces for accurate comparisons and for matching purposes. A great many actual printed specimens are included in the book to illustrate actual results.

The catalog may be obtained by interested lithographers on request from the manufacturer.

FEBRUARY 1937



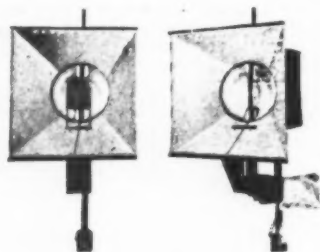
## Deep-Set Black

**Uniform coverage with more sheets to the pound has gained increasing recognition for Eclipse Deep-Set Black among lithographers during the past three years.**

**Why not try it and see for yourself.**

**Gaetjens,  
Berger &  
Wirth Inc.**

**60 COLUMBIA HEIGHTS • BROOKLYN, N. Y  
538 SO. CLARK ST. • CHICAGO, ILL.**



### NEW MACBETH ELECTIVE CLOSE-UP DIFFUSER

Use it or not, as you choose.  
The real answer to the ques-  
tion of diffusers.

If you want diffusers, push  
them up in place. If you  
want direct light, pull down  
with finger tips and diffusers  
disappear instantly.

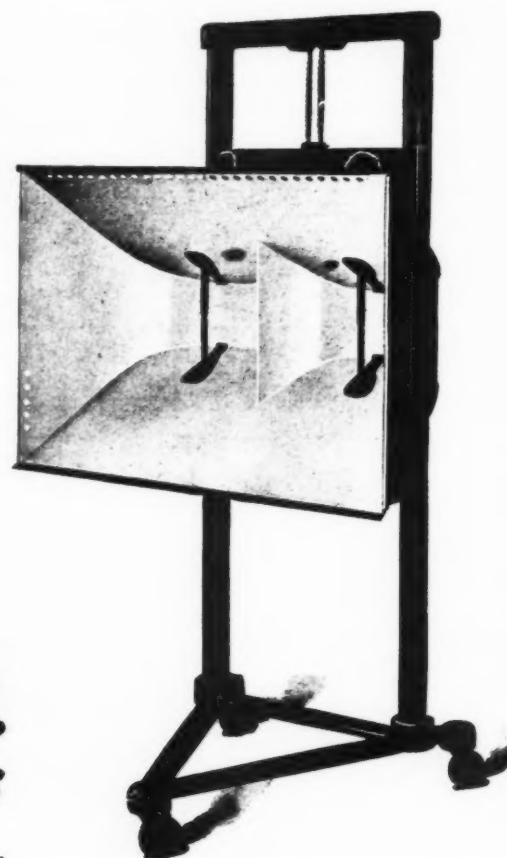
## WORLD'S BEST PRINTING LAMP FOR LARGE FRAMES TYPE B-16

Specially designed reflector  
builds up light on edges and  
corners of frame. Result—  
you can load frame to capacity  
and still edges and corners  
of print will come up without  
over-printing center. Speed  
without fuzziness or halation.

Full twelve-inch trim. It is  
only necessary to trim each  
set of carbons once. Burn five  
hours without re-trimming.

Mounted on counterbalancing  
stand. Lamp readily moved  
up or down. Large ballbearing  
casters make it easy to move  
lamp in any direction.

There is a Macbeth lamp for  
every job in the Graphic Arts.



# Macbeth

## *World's Standard Photo Lamps*

MACBETH ARC LAMP CO. 875 N. 28th St., Philadelphia, Pa.

# LITHOGRAPHIC SUPPLIES

**MOLLETON, RUBBER BLANKETS, FLANNEL,  
MOLESKIN, SEAMLESS TUBING, ETC.**

*Specializing in Silk-Sewn Molleton and Flannel Covers*

## ROBERTS & PORTER

INCORPORATED

ESTABLISHED IN THE LITHO SUPPLY BUSINESS OVER FORTY YEARS

NEW YORK, N. Y.  
100 LAFAYETTE STREET  
Phone: CAnal 6-1646

CHICAGO, ILL.  
402 SOUTH MARKET STREET  
Phone: WAbash 6935



## POWER OF COLOR SHOWN IN NEW SURVEY

Results of a new reader reaction survey showing instances of color in newspaper copy attracting 300 per cent greater interest than black and white and reactions to position, illustration and other salient points in newspaper advertising are reported by Leslie M. Gooder, sales executive of the Wrenn Paper Company, Middletown, O.

Expressing the opinion that advertisers are not taking full advantage of the audience provided for them, Mr. Gooder detailed results of the new survey conducted by Gallup Research Service, as substantiating this contention.

A recent advertisement of General Electric Company had a reader interest of 10 per cent but with the introduction of color interest among readers jumped to 40 per cent, Mr. Gooder said.

The study of a Calumet Baking Powder advertisement showed a black and white insertion attracted a reader interest of 2 per cent, but when the same copy was printed in four colors reader interest soared to 77 per cent and of this group, 54 per cent read the recipes in the copy.

Results of the survey on the use of color in advertising also showed that the color favored by men was violet and women's preference went to dark blue.

The same advertisement was repeated later on pages 3 and 64, with the first page getting 74 per cent and page 64, 78 per cent. The same test was made for an advertisement of Swift & Company ham, and when the advertisement was on page 31 attention value was found to be 71 per cent; page 41, 72 per cent and page 42, 69 per cent.

In a study of attention value of photographs in advertisements in magazines, it was shown that photos of children attracted 40 per cent of women readers, action photos, 63 per cent of the same readers and photos of romance 65 per cent.

Reader interest is controlled by size of space used, the survey showed. Almost twice the number of persons read a full page advertisement as a half-page piece of copy and twice as many readers read a half-page as a quarter-page, Mr. Gooder said. This held true in a survey of men readers and women readers of national magazines.

Carrying out the same survey in the trade publication field, the same ratio held true. Of outstanding interest in the trade paper survey was the fact that of the 38 per cent who read any part of the advertisement only 30 per cent were able to identify the advertiser of the full page advertisement. In the half-page field 11.3 per cent read some part of the advertisement and 10.5 per cent identified the advertiser. In the quarter-page group, 5.1 per cent read some part of the advertisement and 5 per cent could identify the advertiser.

FEBRUARY 1937

## ● HUNT OFFERS A COMPLETE LINE OF CHEMICALS for the LITHOGRAPHER

Listed below are twelve of our most widely used chemicals for the Lithographic Industry. Like all Hunt products they are carefully pre-tested and of such uniform quality that they always give the same results. Complete catalogue and price list on request.

**Glycerine C.P.**

**Hydroquinone**

**Rubber Solution**

**Negative Collodion**

**Stripping Collodion**

**Gum Arabic Selected**

**Litho Developing Ink**

**Edible Hen Egg Albumen**

**Paraformaldehyde U. S. P.**

**Sodium Carbonate Photo Pure**

**National Photographic Carbons**

**Sodium Sulphite Anhydrous Photo**

### PHILIP A. HUNT COMPANY

2432 LAKESIDE AVE.  
CLEVELAND, OHIO

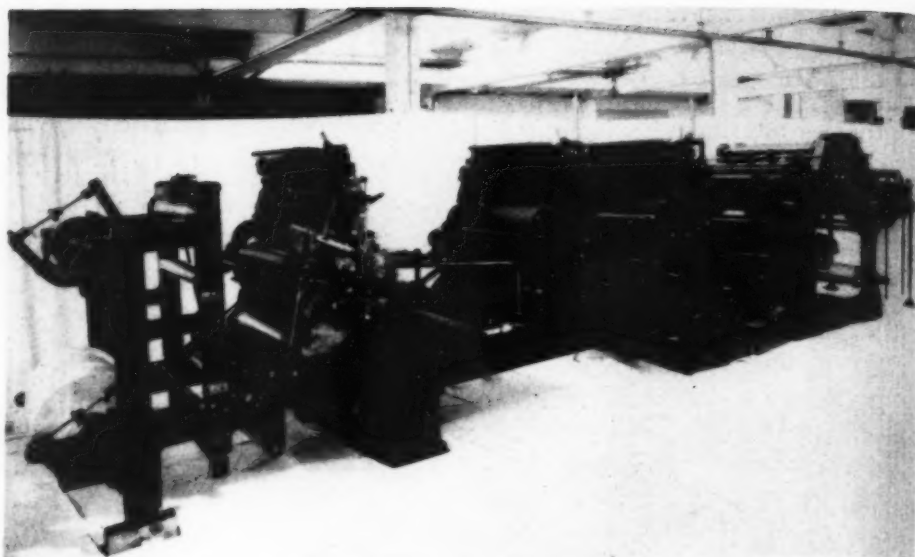
EST.  
1909

1076 W. DIVISION ST.  
CHICAGO, ILL.

253-261 RUSSELL STREET  
BROOKLYN N. Y.

## WEBENDORFER WEB PRESS

Installed in  
Schwabacher-Frey Co., Inc.  
San Francisco, Cal.



Unit type, printing three colors on one side or running combination of one color on each side, or one color one side and two colors on the other . . . Equipped with double paper stand for running and printing two webs at the same time.

Built for doing labels, checks, letterheads and salesbook work . . . Equipped with a special imprinting, perforating and numbering unit, and a rewind-

ing attachment....Carries a cutterhead and flat sheet pile delivery....Press units are equipped with special registering devices for sideways and running way of the web to insure registration.

Delivers flat sheets ten to twelve thousand per hour and with the rewinding attachment will operate at a considerably faster speed....Handles sheet up to 25" wide.

WE ORIGINATE . . . . . OTHERS IMITATE

## HEADQUARTERS

for

Strictly Pure *and* Always Uniform

## BURNT LITHOGRAPHIC VARNISHES

BURNT PLATE OILS, DRYERS, Etc.

Also a Full Line of Special Varnishes For All Printing Purposes

White Metal Finishing Varnishes

for Printers and Decorators

of

SHEET METAL

# C. W. H. CARTER

100 Varick Street

O. G. Carter, Sr., President  
ESTABLISHED 1865

New York, N. Y.

Chicago Sales Agent—Edward J. Lewis, 9 South Clinton St., Chicago, Ill.

*For Best Results*  
ECONOMY AND SIMPLE OPERATION  
**USE**  
**CONTRASTO**



**PROCESS FILMS**

SHARPNESS AND DENSITY

**NEGATIVE PAPERS**

PURE WHITE AND CLARITY

**STRIP FILMS**

QUALITY OF WET PLATES

*Write for Information to*

**POLYGRAPHIC CO. of AMERICA Inc.**  
Film Division 310 E. 45th St., New York, N. Y. 14 E. Jackson Blvd., Chicago, Ill.

Incorporated 1916

**THE PIONEER PLATE GRAINERS IN AMERICA**

**Reliability Backed by a Desire to Please**

**IMPORTANT ANNOUNCEMENT**

**TO MULTILITH OWNERS**

We are pleased to announce to the trade that a new Department has been added to our already large graining plant to take care of your requirements in the Regraining of your MULTILITH PLATES.

===== ALL OUR PLATES ARE MARBLE GRAINED =====

**WHEN WE SAY MARBLE GRAINED WE MEAN JUST THAT**

They may cost a little more BUT what a DIFFERENCE. A trial order will convince you of their merits.

Address your inquiries to

MULTILITH DEPT, 45 ROSE ST., NEW YORK CITY

IF PLATE RELIABILITY IS WHAT YOU ARE LOOKING FOR - THAT'S US.

PHONES  
BEekman  
3-4531-4542

**Reliable Lithographic Plate Co., Inc.**

17-27 Vanderwater St. & 45 Rose St., New York City



# OFFSET **INKS** LITHO

## DEEPTONE OFFSET BLACK

Jet Black density plus good press working properties have won nation wide good will for our Deeptone Offset Black. Printing sharp and clean it meets the most exacting requirements for black and white contrast. Many lithographers tell us of the superior results obtained with its use. A trial run will furnish you with convincing proof of its outstanding value and indicate to you why so many lithographers prefer this leader in the field of offset black inks.

## SINCLAIR & CARROLL CO., Inc.

*Makers of Printing, Litho and Litho Offset Inks*

591-3-5 ELEVENTH AVE. Tel. BRyant 9-3566

NEW YORK CITY

CHICAGO: 440 West Superior Street Tel. Superior 3481  
NEW ORLEANS, LA.: 518 Natchez St. Tel. Main 4421

LOS ANGELES, CAL.: 417 E. Pico Street, Tel. Prospect 7296  
SAN FRANCISCO, CAL. 345 Battery Street, Tel. Garfield 3750

AFTER INTENSIVE EXPERIMENTS

*Superior Announces*

## SUPERIOR LITHO OFFSET SILVER

ready for instant use. No caking, greasing or tinting - highly lustrous - and really economical because it goes further at half the cost of dusting.

"ALL THAT THE NAME IMPLIES"

# SUPERIOR

PRINTING INK  COMPANY, INC.

PRINTING & LITHO INKS METALLIC INKS & VARNISHES

295-309 LAFAYETTE STREET NEW YORK . . . CANAL 6-3308

## Rapid Lists Qualities of New Mercury Ebonite Rollers

Nine distinctive qualities are claimed by Rapid Roller Company, Chicago, in behalf of its new Mercury Ebonite Rollers for lithographic use. The chief attributes of these products are summed up by the manufacturer as follows:

1. *Prevents and eliminates oxidation.* For this Rapid Mercury Ebonite Roller, our chemists have developed a new material which we apply on the steel cores. This material is just as hard as the original steel roll. The regular steel rollers which come with the press originally, oxidize due to the acids and other chemicals in the dampening solutions. This oxidation will appear as a discoloration or faint rusting of the surface of the steel vibrators. Our Rapid Mercury Ebonite Roller is 100% acid-resistant—it will not oxidize or rust under any conditions.

2. *Eliminates stripping.* As soon as the steel storage, or vibrator steel rolls start to oxidize, this oxidized surface will permit the dampening solution to travel away from the plate cylinder towards the ink fountain. This oxidation generally appears in spots only and not throughout the entire surface of the roller. Accordingly, the water will travel up to the fountain also in spots, and will not give uniform inking at these places. The steel roll will not be covered on these spots with ink, and appears as if the ink will be "stripped." Naturally, the ink deposit on the form will not be uniform on account of this stripping. Our Rapid Mercury Ebonite Roller will not oxidize under any circumstances, and will retain the water on the plate, and the stripping will not appear on the roller.

3. *Controls the flow of damper solution.* The dampening solution is deposited from the damper fountain onto the plate. It is imperative that the dampening solution should stay on the plate cylinder, and should not travel to the inking attachment. The original purpose of the steel storage, or vibrator roller on top of the form rollers, is to retain dampness on the plate. Of course, if steel rollers oxidize, they will lose their effectiveness and will permit the water to travel towards the ink fountain.

4. *Ink Economy.* As soon as water escapes the plate and gets on the inking rollers, due to the continuous revolution of these rollers, the dampening solution will mix with the ink, resulting in an emulsion. This emulsified ink will not lay properly on the plate, and makes it very hard to bring out the original colors in their full strength. To overcome this condition, the press has to be washed off. This may mean an ink loss of  $\frac{1}{4}$  lb. to  $\frac{3}{4}$  lb. or more, depending on the size of the press. Using our Rapid Mercury Ebonite Roller, this trouble cannot arise, and therefore, results in economy on inks.

5. *Reduces press lost time.* As soon as stripping of these steel rollers appears, the steel rollers have to be repolished.

(Continued on page 61)

## Have You Tried...

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- A beautiful, opaque grade, clean, smooth and flat. Surface sized and with just the right moisture content to prevent wrinkles and stretch. White and india in all sizes and weights. Also fancy finishes.

Large stocks on hand for immediate delivery; special orders made quickly. Samples and dummies cheerfully supplied.

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Our Envelope Manufacturing Department will supply quickly and economically any style of envelope from any stock to go with mailing pieces. Samples and prices cheerfully submitted.

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# EGGSACT

*Processed*  
**EGG ALBUMEN  
CONCENTRATE**  
*for the*  
**PHOTO-LITHOGRAPHER**  
**EGGSACT**

is a scientific product specially prepared for use as a sensitizer base in photolithography, on both zinc and aluminum plates.

The processing method employed removes all impurities and insoluble matter from the egg albumen and not only retains and preserves the film and adhesive properties, but actually improves them.

#### CONCENTRATE

"EGGSACT" specific gravity 1.094, Baume, 13.50, pH value 8.60.

#### SOLUBILITY

"EGGSACT" is completely soluble in water in any and all proportions, and produces a sparkling, clear sensitizer.

#### CONVENIENT

"EGGSACT" is very convenient and easy to handle, because it is always ready for use. No waiting for albumen to dissolve, no straining or filtering necessary.

#### STORAGE

"EGGSACT" requires no special storage because it remains constant indefinitely at normal room temperature.

*Your plate maker has many problems.*

*Help him with an "EGGSACT" start.*

"EGGSACT" is always uniform and free from variations, such as exist in dehydrated egg albumen.

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**ODORLESS**

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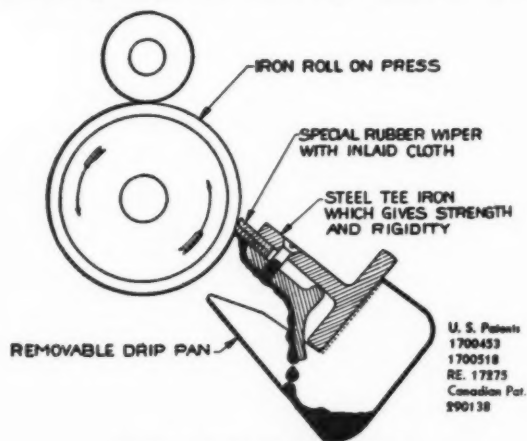
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**INTERNATIONAL PRESS CLEANER & MFG. CO.**

112 E. HAMILTON AVE.

CLEVELAND, O.



## NEW ROLLERS

(Continued from page 59)

Most of the time this is taken care of right in the press, but sometimes the rollers have to be removed and polished on a lathe. Very often before they decide on polishing the steel rollers, they may wash off the press a few times in the hope that this will overcome their difficulties. Both of these conditions cause press shut-downs and press lost time. Our Rapid Mercury Ebonite Rollers do not have to be polished, and the press does not have to be washed off between times, therefore, they reduce the press lost time very advantageously.

6. *Assures delicate tints.* To bring out delicate tints in their full purity and strength, generally a larger amount of dampening solution has to be used than for stronger colors. Naturally, the larger amount of dampening solution will increase the danger of stripping if ordinary steel rolls are used. All these troubles may appear multiple. With the use of our Rapid Mercury Ebonite Rollers the dampening solution can be controlled to such a precision that the most delicate tints can be brought out in their full purity in shade and strength without any trouble or difficulty.

7. *Economy in inking rolls.* We have found that generally 2" to 4" on each end of the steel rolls, are not covered with ink. When these un-inked portions of the steel vibrators come in contact with the form and distributor rollers, there is too great a friction between these rollers and they may cause the cracking or chipping out of the inking rollers at the contacting ends. The Rapid Mercury Ebonite Rollers are covered throughout their entire surface with ink, which naturally will act as a lubricant between the vibrator and form and distributor rollers. With our rollers the excessive friction is eliminated at the end of the rollers if they are set correctly, and therefore, there is less chance of the form and distributor rollers to chip, crack or break out. This results in considerable roller economy.

8. *No water trouble in warm weather.* It is a well known fact that in warm weather, a larger amount of dampening solution has to be used than in cooler weather. The use of larger amounts of water may multiply all the troubles due to the oxidation of steel rollers. This is eliminated by the use of our Rapid Mercury Ebonite Rollers and this is more pronounced if large solids, or fine tints have to be brought out.

9. *Affinity to inks, repelling of water.* The chemical construction of our Rapid Mercury Ebonite Roller is such that it has a much greater affinity to inks than the steel rollers. The ink adheres to our material with such great force that there is no chance of the water escaping from the plate. On the other hand, our material has a great capacity for repelling the water, resulting in safer control of the dampening solution.



READY TO RUN

ADENA  
OFFSET

## DUAL CONTROL

A good watch is always ready to run.  
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Dual Control enables the photo-lithographer to put it on the press right from the case or skid.

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Adena is tub-sized; lies flat;  
will not curl or wrinkle;  
has no fuzz or lint.

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## A BUYER'S VIEW ON SELLING

(Continued from page 22)

talking to salesmen. He's often pretty curt and discouraging, perhaps because he's busy, or perhaps because he doesn't want the salesman to waste any time and money on him when he knows he hasn't a chance in ten thousand of ever getting an order. He doesn't have to sit in uncomfortable reception rooms and trot around from place to place, but neither does he have an easy time of it.

He must buy good work at the best possible price and must keep in touch with new developments in the graphic arts field. He is always anxious to see salesmen who have something constructive to tell him, but this means that he must see many people who have nothing to offer. He must listen to a good many presentations by new salesmen who learned salesmanship from a book and are wasting his time while they apply the principles expounded in chapter thirteen. Just when he is utterly bored by a succession of such interviews someone comes along who tells him something new and with whom he can have an interesting talk.

The buyer should be (though he often is not) courteous to all those who call on him. He should treat them as he would like representatives of his own company to be treated when they are calling on the trade. He should not allow them to spend half a day waiting for him. He should either see them if only for a brief moment, or else send word that he is hopelessly tied up until such a time, or suggest a call for an appointment.

If he knows in advance that there is no possible chance of a salesman getting any business from him, he should see him and explain why this is the case. The average buyer will stall him off as long as possible, but if the salesman is worthy of his calling he will eventually be seen. Better to have one brief interview

immediately than a dozen phone calls and letters and calls from the reception desk. With all this the buyer must be hard-boiled enough to resist being overwhelmed by a brilliant bit of salesmanship and be able to ferret out the flaws in a presentation.

The conclusion we reach by considering this relationship is that to make a success the salesman must be more than a mere intermediary between the home office and its accounts. He must have a basic knowledge of layout and design, a knowledge of advertising and finally the ability to understand what his prospect needs. His "service" of which he so often speaks must include more than mere promptness in carrying out the needs of his accounts. He should be able to be helpful enough so that the buyer looks upon him as an indispensable assistant who can lift a great burden of detail from his shoulders. The salesman who can so present his case that the buyer will realize that he is the type who will be a genuine asset to him rather than someone to take up his time unnecessarily will probably find that he has a new active account on his books.

## MEASURING SALESMEN'S EFFICIENCY

(Continued from page 11)

vidual subscriptions. But, it seems to me, the salesman should do something for himself even if it does involve an expenditure. Where his company does not provide, let him attend to it himself; and where his company does furnish material, he still should go further of his own accord and on his own expense.

In previous articles I have made much of creative selling. In the chart we have been discussing, imagination and creative ability, are listed as a subdivision in the third and last section, and given a rating of but 3%. Readers are prone to question me on this point.

In explanation, I might say that all the ratings given are arbitrary; that all factors are but links of a complete chain; and that I, nevertheless, regard this chart as fair and worthy. You see, in writing about creative selling, I have selected one interesting phase. The chart, on the other hand, records all essentials.

The curriculum for a doctor of medicine might list any number of things to which a comparatively few hours are devoted. After he completes his studies and is given his degree, he can then specialize. He may select one portion of the human anatomy, one organ even, which might have been rated at 3% in his general studies. This selection, then, is given 100% of his time, it ranks as 100% in importance, and he devotes himself to it exclusively.

In similar fashion, after the salesman has mastered all the factors on this selling efficiency scale here presented, he can specialize. Indeed, how without adequate knowledge of materials, equipment, methods, etc. can he apply himself creatively?

## POST HASTE

(Continued from page 21)

convincing Jones that the dealer can jolly well paste on his own stamps.

*For what you found out is Rule No. 6:*

When pieces of mail are to be shipped to dealers the stamps to be affixed to that mail must be purchased at the dealer's post office, and a notice to that effect printed on the parcel post package you send him. If the stamps are purchased in New York the package of mail must be shipped to him by first class. Of course, you can ship by express, and in most cases get away with it. But if the dealer's town is small the postmaster may smell a rat and you may be forced to pay first class mail on the whole shebang. Or, if the express company cares to, they can refuse your shipment—for according to law they're not supposed to accept it.

More rules next month.

# PHOTOGRAPHY IN ADVERTISING

(Continued from Page 25)

signers must harmonize his fabrics, furniture and accessories. For the advertising illustrator's work is broadcast to a critical public and he cannot afford to slip up on even the smallest detail.

So, besides the various departments that must work on a black and white illustration, there are these additional jobs to be done on a color photograph.

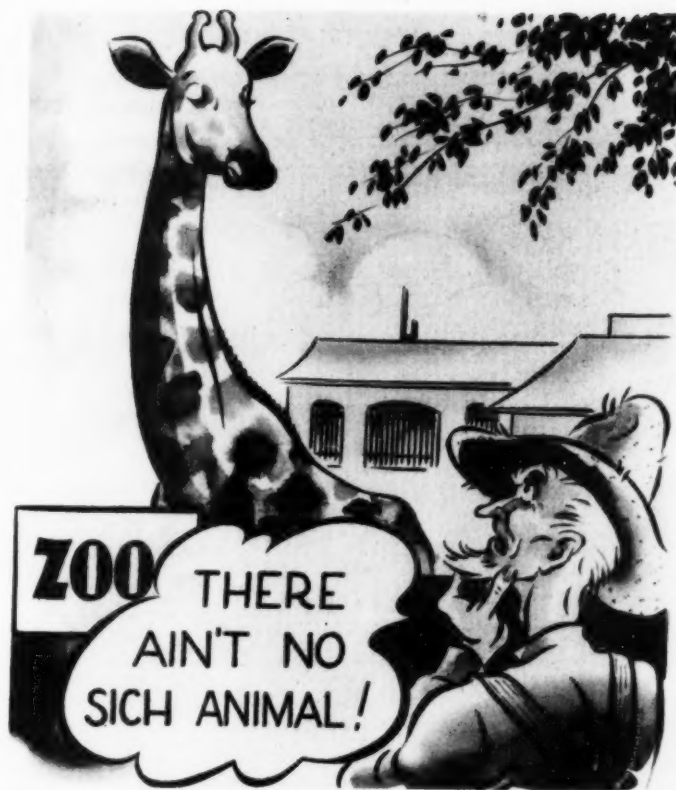
The technical side of color photography is too involved to discuss briefly. The big thing about color is that, within reasonable limits, anything that can be done in black and white, can be done in color. The cost is higher, of course, but the cost of the original photograph is seldom what deters the logical color prospect. More often it's the much higher proportionate cost of his engravings and of the higher space rates. But the higher cost all along the line has not deterred the people who have used color and watched their sales go up. A check over a number of the outstanding campaigns of the last few years does not reveal a single advertiser who has *abandoned* color photography after trying it—a sure prognosis of the trend in the minds of sales-minded executives and art directors.

And, if you look at the better magazines with "action" in mind, you will notice that color photographs are fast losing that strained "daguerreotype" appearance. That, of course, was because three or four seconds was required for an exposure some years ago. Modern color is fast.

Of course, all the care of details and all the specialized technicalities that go into the production of a photographic illustration are absolutely valueless unless the illustrator, the artist who makes the picture, has a peculiar ability which cannot be taught and without which he cannot make successful advertising photographs. It's the genius of the showman, the man who knows what will "get" his audience. Because the picture must sell something to somebody—and he's got to know how to make it appealing. That's not photography—that's the spark of genius—it's what makes some plays run three years while others flop—it's what makes some paintings last for centuries, while others can't be sold for the price of their frames.

We can teach anyone how to make pictures: nobody can teach anybody how to be that unique kind of showman—genius—artist—photographer whose pictures *sell* goods.

Are there any important production subjects you'd like to see covered in a future issue of the Photo-Lithographer? We'd like to have your suggestions. Write us as often and as fully as you like.



**Oh, Yes,  
There Is!**

The farmer who refused to admit the existence of a giraffe *even when he saw one* is no more stubborn than the skeptics who won't believe that the new Litho-Print rollers are in every way best suited for today's requirements of high-speed, quality offset lithography.

But those who use them *know* that Litho-Print rollers are as far ahead of the early offset rollers as modern offset presses are ahead of the old stone presses. Of course they look and feel different from other rollers. That's because they *are* different . . . and vastly superior. More economical, too.

Litho-Print is made for *one purpose* — to produce fine offset work with the utmost speed and economy.

Don't be like the farmer at the zoo, get the facts about Litho-Print rollers — and *act on them*. Write us, or ask the Bingham representative in your area.

## SAM'L BINGHAM'S SON MFG. CO.

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# "WHERE TO BUY IT"

This Handy Reference Page is a regular monthly feature of **THE PHOTO-LITHOGRAPHER**  
It is an accurate guide to reliable firms

Listings are carried on this page at the rate of *One Dollar Per Line per Month or Ten Dollars a Year Payable in Advance*

## ACCOUNTANTS

Kromberg & Associates, C. P. A.'s, J., 461 Eighth Ave., New York, N. Y.  
Reinish, Samuel S., C. P. A., 2 Lafayette St., New York, N. Y.

## ACIDS

International Printing Ink Corporation, 75 Varick St., New York, N. Y.  
Litho Chemical & Supply Co., 63 Park Row, New York, N. Y.  
National Offset Supply Co., St. Louis, Mo.,  
Pitman, Harold M., Co., 150 Bay St., Jersey City, N. J., and 51st Ave. and 33rd St., Chicago, Ill.

## ADDRESSING AND MAILING SERVICES

Ardlee Service, Inc., 28 W. 23 St., New York, N. Y.  
Gray, James Letter Shop, 215 E. 45th St., New York, N. Y.

## AGSCO GRAINING GRIT (ALUMINUS OXIDE)

American Graded Sand Co., 2516-18 Greenview Ave., Chicago, Ill.

## AGSCO SILICA GRAINING SAND

American Graded Sand Co., 2516-18 Greenview Ave., Chicago, Ill.

## AIR CONDITIONING EQUIPMENT

Offen, B. & Co., 608 S. Dearborn St., Chicago, Ill.

## ALUMINUM PLATES

(See Plates)

## ALBUMEN

Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.  
Holland, Thor, 7048 Jones Ave., N. W., Seattle, Wash.  
Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio—1076 W. Division St., Chicago, Ill.  
International Printing Ink Corporation, 75 Varick St., New York, N. Y.  
Litho Chemical & Supply Co., 63 Park Row, New York, N. Y.  
National Offset Supply Co., St. Louis, Mo.  
Pitman, Harold M., Co., 150 Bay St., Jersey City, N. J., and 51st Ave. and 33rd St., Chicago, Ill.

## ALIGNING PAPER

(See Vogeltypes Paper)

## ARC LAMPS

(See Lamps—Arc)

## ASPHALTUM

Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.  
Hilo Varnish Corporation, 42-60 Stewart Ave., Brooklyn, N. Y.  
International Printing Ink Corporation, 75 Varick St., New York, N. Y.  
Litho Chemical & Supply Co., 63 Park Row, New York, N. Y.  
National Offset Supply Co., St. Louis, Mo.  
Pitman, Harold M., Co., 150 Bay St., Jersey City, N. J., and 51st Ave. and 33rd St., Chicago, Ill.

## ARTISTS

Hugo L. Sachs, 7 West 20th St., New York, N. Y.

## ARTISTS' SQUARES

Zoltan, John M., 833 Lyman Ave., Oak Park, Ill.

## ARTISTS' SUPPLIES

Peerless Blue Print Co., The, 347 Fifth Ave., New York, N. Y.

## BELLOWS

United Camera Co., Inc., 1515 Belmont Ave., Chicago, Ill.

## BENDAY AND SHADING MEDIUMS

(See Shading Mediums)

## BINDINGS

Plastic—Brewer—Cantelmo Co., Inc., 118 E. 27th St., New York, N. Y.  
Spiral—Spiral Binding Company, 148 Lafayette St., New York, N. Y.  
Wire-O—Trussel Mfg. Co., Poughkeepsie, N. Y.

## BLANKETS

Bainbridge, Philip M. (Goodrich Rubber Blankets), 37 E. 28th St., New York, N. Y.  
Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.  
Ideal Roller & Mfg. Co., 2512 W. 24th St., Chicago, Ill.  
International Printing Ink Corporation, 75 Varick St., New York, N. Y.  
National Offset Supply Co., St. Louis, Mo.  
Rapid Roller Co., Federal at 26th, Chicago, Ill.  
Reed Roller & Supply Co., Inc., 415-417 Jackson St., San Francisco, Cal.  
Roberts & Porter, Inc., 100 Lafayette St., New York, N. Y., and 402 S. Market St., Chicago, Ill.

## Lithographic Abstracts

Abstracts of important current articles, patents, and books, compiled by the Research Department of the Lithographic Technical Foundation, Inc. These abstracts represent statements made by the authors of articles abstracted, and do not express the opinions of the abstractors or of the Research Department. Information concerning the books or periodicals abstracted may be obtained directly by addressing the Department of Lithographic Research, University of Cincinnati, Cincinnati, Ohio.

### Photography and Color Correction

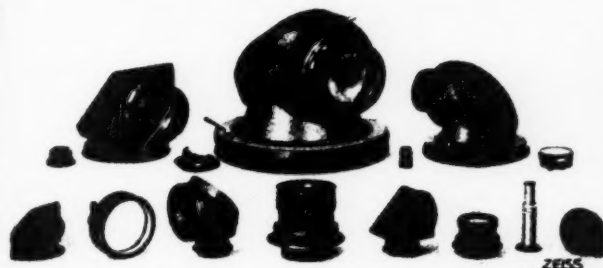
**Autotype Copying Processes.** W. W. Groves. *British Patent No. 452,578 (1936)*. In producing half-tone pictures for use in autotype processes, a half-tone screen is used in the camera or during copying or contact printing in conjunction with a diaphragm consisting of annular zones of different light transmission having a maximum of transmission at the center and a second maximum displaced towards the periphery. A diaphragm as described in Specification 452,647, consisting of concentric rings of different transparency or of a number of apertures of different sizes arranged in concentric rings, may be used. The half-tone screen may have apertures in the form of 3- or 4-point stars in cross screen or diagonal arrangement as described in Specification 452,648. In contact printing an illuminated diffusing screen may be employed as light source.

**Photographic Diaphragms.** W. W. Groves. *British Patent No. 452,647 (1936)*. A diaphragm for use in the autotype copying process consists of annular zones of different light transmissions, having one maximum of transmission at the center and a second maximum nearer the periphery. . . . The diaphragms may be used in the process described in Specification 452,578.

**Half-Tone Screens.** W. W. Groves. *British Patent No. 452,648 (1936)*. A special screen for use in autotype copying processes comprises elements which are star-shaped transparent areas, preferably in the form of three-point or four-point stars. The screens may be used in the process described in Specification 452,578.

**Lenticular Half-Tone Screen.** J. S. Mertle. *Graphic Arts Monthly* 8, No. 12, December, 1936, pp. 18, 20, 30. The Ernst lenticular screen is described and is compared briefly with earlier types of variable-opacity screens, such as the graded line screens of Ives and Horgan, Albert's screen used with a moving light source, the Knudsen lenticular screen, the screen of the Klischephoto process, Trist's photographic screen for the Pantone process, and the screen used by Bassist in the Autodot process.

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Lenses, Stops  
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## ZINC AND ALUMINUM PLATES

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9-4261

Sinclair & Carroll Co., Inc., 591 Eleventh Ave., New York, N. Y.  
Sinclair & Valentine Co., 11 St. Clair Pl., New York, N. Y.  
Vulcan Proofing Co., 58th St. and First Ave., Brooklyn, N. Y.

#### **BRONZERS**

Henschel Mfg. Co., Milwaukee, Wis.

#### **CAMERAS**

Agfa-Ansco Corp., Binghamton, N. Y.  
California Ink Co., Inc., The, 545 Sansome St., San Francisco, Cal.  
Croke, Allan A., Co., 163 Oliver St., Boston, Mass.  
Eastman Kodak Co., 343 State St., Rochester, N. Y.  
Lanston Monotype Machine Co., 24th at Locust, Philadelphia, Pa.  
Levy, Max & Co., Wayne & Berkley, Philadelphia, Pa.  
Litho Equipment & Supply Co., Ogden Ave., Sheldon & Lake Sts., Chicago, Ill.  
Miles Machinery Co., 18 East 16th St., New York, N. Y.  
Norman-Willets Co., 318 W. Washington St., Chicago, Ill.  
Ostrander-Seymour Co., The, 1870 S. 54th Ave., Cicero Station, Chicago, Ill.  
Pitman, Harold M., Co., 150 Bay St., Jersey City, N. J., and 51st Ave. and 33rd St., Chicago, Ill.  
Repro-Art Machinery Co., Wayne Ave. & Berkley St., Philadelphia, Pa.  
Robertson, R. R., 1 N. Canal St., Chicago, Ill.  
Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.  
Sullebarger Co., E. T., 116 Nassau St., New York, N. Y., and 538 S. Clark St., Chicago, Ill.  
Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y., and Scranton, Pa.  
Zeiss, Carl, Inc., 485 Fifth Ave., New York, N. Y.

#### **CARBON (ARC LAMP)**

Pease Co., C. F., The, 809 N. Franklin St., Chicago, Ill.

#### **CARBON PAPER RIBBONS**

Remington Rand, Buffalo, N. Y.

#### **CARBONS—Photographic**

Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio—1076 W. Division St., Chicago, Ill.

#### **CHEMICALS**

Agfa-Ansco Corp., Binghamton, N. Y.  
California Ink Co., Inc., The, 545 Sansome St., San Francisco, Calif.

Croke, Allan A., Co., 163 Oliver St., Boston, Mass.  
Eastman Kodak Company, Rochester, N. Y.  
Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.  
Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio—1076 W. Division St., Chicago, Ill.  
International Printing Ink Corporation, 75 Varick St., New York, N. Y.  
La Motte Chemicals Products Co., 438 Light St., Baltimore, Md.  
Litho Chemical & Supply Co., 63 Park Row, New York, N. Y.  
Mallinckrodt Chemical Works, 3600 N. Second St., St. Louis, Mo.  
Merck & Co., Inc., Rahway, N. J.  
National Offset Supply Co., St. Louis, Mo.  
Norman-Willets Co., 318 W. Washington St., Chicago, Ill.  
Phillips & Jacobs, 622 Race St., Philadelphia, Pa.  
Pitman, Harold M., Co., 150 Bay St., Jersey City, N. J., and 51st Ave. and 33rd St., Chicago, Ill.  
Senefelder Company, Inc., The, 32-34 Greene St., New York, N. Y.  
Siebold, Inc., J. H. & G. B., 47 Watts St., New York, N. Y.

#### **CLOCKS—Interval Timers**

Glogau & Co., 538 S. Clark St., Chicago, Ill.

#### **COLOR CONTROL AND MEASURING EQUIPMENT**

Huebner Laboratories, 202 E. 44th St., New York, N. Y.

#### **COMPOSING MACHINES**

Coxhead Corp., Ralph C., 17 Park Place, New York, N. Y.

#### **COMPOSITION**

Composing Room, The, 325 W. 37th St., New York, N. Y.  
Grosby Press, Inc., 56 Gold St., New York, N. Y.  
Monsen, Thormod & Son, Inc., 730 N. Franklin St., Chicago, Ill.  
New York Monotype Composition Co., 461 Eighth Ave., New York, N. Y.

#### **CRAYONS-LITHO**

Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.  
International Printing Ink Corporation, 75 Varick St., New York, N. Y.  
Korn, Inc., Wm., 120 Center St., New York, N. Y.  
Roberts & Porter, Inc., 100 Lafayette St., New York, N. Y., and 402 S. Market St., Chicago, Ill.



(Continued from page 65)

**Half-Tone Screen Operating Mechanism.** W. Disque and C. E. Skelton. *U. S. Patent* No. 2,062,401 (December 1, 1936). The combination of a camera, a plate holder mounted in the rear box of the camera, a frame mounted in the rear box and being adjustable toward and from the plate holder, a screen holding frame pivotally mounted upon said first mentioned frame, and mechanism for moving said screen holding frame about its pivot to bring the screen into and out of register with the optical system of the camera, said mechanism including gearing carried in part by said first mentioned frame and in part by the rear box of the camera.

**The Hardening of Gelatin by Tanning Developers.** N.-V. Nederlandsch Laboratorium de Spaarnestad. *French Patent* No. 791,383 and 791,385 (June 17, 1935). The method claimed makes use of irradiation to form screen images, either in the camera or by contact, from screen diapositives or negatives. The tanning developer has a base of pyrogallol, pyrocatechol, and potassium carbonate, and contains no sulfite.

**Direct Color-Photography with the Agfacolor Plate.** A. C. Shelton. *American Dyestuff Reporter* 25, pp. 114-118P (1936). A discussion of the Agfacolor plate process and its manipulation. (*Chemical Abstracts* 30: 4105 (1936).)

## Planographic Printing Surfaces and Plate Preparation

**Offset Proofing.** Anonymous. *Deutscher Drucker* 42, No. 9, June 1936, pp. 341-3. Proofing is necessary when the retouched plate is ready for printing to ensure the suitability of the plate. The following proofing points are discussed: metal to be used in the proof plate, its type of grain, the type of image (albumin or positive), how copied, the make-ready, the proofing method (rolling or cylinder proofing), the ink preparation and the paper. The plate must be the same as that used on the press, but the grain on the proof plate should be finer than that on the printing plate. Plates made by the positive reversal process are preferable for good proofing results, but the choice of the image depends on the retouching method chosen.

**Method for Removing Colloids from Lithographic Printing Surfaces.** R. F. Reed, P. W. Dorst, and A. George. *U. S. Patent* No. 2,062,273 (November 24, 1936). A new method of removing bichromated colloid films containing glue from lithographic printing surfaces, said method comprising treating the lithographic surfaces with an aqueous solution containing an alkaline earth chloride and an alkaline earth hydroxide.

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(Continued from page 67)

**Photo-Mechanical Printing Surfaces.** A. L. Mond. *British Patent No. 453,763 (1936).* In a process for making grainless machine prints from photographic images by the bromoil process, the emulsion of the sensitive material which is to form the transfer block has a gamma, chosen according to the alteration in slope of the gradation curve of a print produced in the printing operation, such that the gradation curve of the resulting print is substantially identical with the curve of a positive printed from a normal negative.

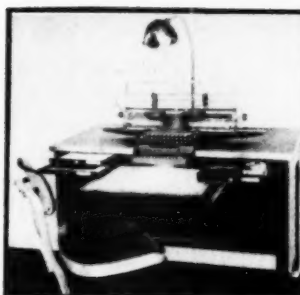
## Equipment and Materials

**New Type of Offset Proof Press.** Anonymous. *Modern Lithographer and Offset Printer* 32, No. 11, November, 1936, p. 288. A new Hunter-Penrose offset proof press, the "Deffa," incorporates a number of novel features. It is fully automatic, has separate motors for the ink rollers and spring beds for plate and paper. Both ends of the blanket are pulled tight simultaneously. The press has a speed of 200 to 320 impressions per hour and prints from stone, litho zinc or blocks. It may also be used for printing on celluloid, tin, glass, and other materials. The damping rollers may be thrown out of operation, and the cylinder can be made to pause automatically to insert heavy sheets. The proofs are claimed to be in perfect register and constant in color body.

**Method of and Means for Dampening Printing Plates.** B. D. Stevens and B. L. Sites. *U. S. Patent No. 2,063,636 (December 8, 1936).* In a system for dampening printing plates by condensation, the combination with a printing plate support, of means for supplying a cooling medium thereto for the purpose of reducing the temperature of said support below the dew point of the air surrounding said support, means for controlling the temperature of said support by automatically varying the volume of cooling medium supplied to said support depending on the temperature of the cooling medium returning from said support, and means for supplying air in a desired condition to the printing surface on said support for producing a film of moisture thereon of desired character.








## Paper and Ink







**Instrumentation Studies.** I. (Central Grading Committee of the American Pulp and Paper Association.) *Paper Trade Journal* 103, No. 25, December 17, 1936, pp. 358-63 TS. A preliminary report summarizes progress in the study of instrumentation, and includes a description of the method of attack, a list of the paper properties to be studied, and abstracts of detailed studies of various tests and testing instruments.



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(Continued from page 74)

**Air Conditioning and Moisture Control.** H. G. Rappolt. *Paper Mill* 58, No. 42, October 19, 1935, pp. 9-13. A general discussion of the necessity and importance of air conditioning for controlling moisture content of paper at the paper machine, at the calenders, in the coating mill, in the finishing room, and for paper testing, with a brief description of the principle of the direct-expansion type and of the air-washer type of air conditioner. (*Paper Trade Journal* 103, No. 23, December 3, 1936, p. 342 TS.)

**Mixing Inks for Color.** Anonymous. *Printing Equipment Engineer* 53, No. 3, December, 1936, pp. 24, 28, 50. Rules for mixing colors are given, with a brief discussion of some of the laws governing color. A list of the colors which should be kept in stock and brief directions for color mixing are included.

**Metallic Soaps of Increasing Interest to the Ink Maker.** H. Silman. *American Ink Maker* 14, No. 12, December, 1936, pp. 18-21. The author takes up the preparation of metallic soaps, their physical and chemical properties, and their values as ink driers, suspension media, and flattening agents. The nature of drying action is discussed and it is stated that lead, manganese, and cobalt naphthenates are superior drying agents. Calcium, zinc, and titanium soaps are suitable dispersing and flattening agents when transparency is not important, while aluminum stearate is suitable for transparent inks, in which it also improves pigment dispersion and tends to prevent set-off.

**Dispersible Carbon Black.** A. A. Brizzolara, E. L. Duhring, and A. M. Erskine. *U. S. Patent* No. 2,062,159 (November 24, 1936). Carbon black containing from about 1 to 10% adsorbed naphthenate of one of the metals of the group consisting of magnesium, calcium, barium, and strontium, the adsorbed naphthenate improving the color, luster, and gloss of the carbon black.

**Paint Room Equipment and Operation. (In Metal Decorating.)** W. N. Misuraca. *National Lithographer* 43, No. 11, November, 1936, pp. 22, 24. The pebble mill is best suited to grinding a large volume of white coating. Its product surpasses that of other mills in flow and adherence properties. The roller mill comes next in suitability, being rapid and producing a satisfactory product. It is more easily cleaned than a pebble mill and is therefore more suitable when different colors must be ground. The pot mill is still used in some plants, though its value is problematic except in cases where very small amounts of delicate colors must be ground. Pot and electric mixers are both necessary in the modern paint room.

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## General

**Litho and the Modern Label.** "P. C. B." *British and Colonial Printer and Stationer* 119, No. 420, November 5, 1936, p. 492. Current trends in label printing and the qualifications desirable in label papers are discussed.

**The Details of Type Reproduction.** M. Leeden. "Inker" *Modern Lithographer and Offset Printer* 32, No. 11, November 1936, pp. 265-6. The author gives a brief description of the transfer process, the use of transparent paper or viscose, the use of a camera negative, the reflex processes, and the methods of photographing direct from type. Production of the best results in each process requires attention to certain fine points, which are discussed.

**Overseers Have These Problem to Overcome.** "Inker" *Modern Lithographer and Offset Printer* 32, No. 11, November 1936, pp. 266-7. The difficulties facing the overseer in charge of offset printing are discussed and solutions for the following problems are given: (1) weakness, scum, and poor register in plates, (2) storage of stock and used plates, (3) accumulation of plates waiting to be rolled up, (4) spoiled work and make-ups, and (5) various administrative difficulties.

## Miscellaneous

**Chemistry and Printing.** A. Bargilliat. *Chimie & Industrie* 34, No. 2, August 1935, pp. 276-88. Letterpress, gravure, and offset printing are defined and are discussed briefly from the chemical viewpoint. In discussing offset the author takes up the problems of (1) maintaining the correct amount of moisture on the plates during printing, (2) exposing photo-lith plates, (3) keeping the fountain solution at the correct acidity. Sketches, photographs, and photomicrographs are used to illustrate the article.

**Influence of the Alkalinity of Glass on the Viscosity of Collodion.** J. Grévy. *Comptes Rendus de l'Académie des Sciences* 202, No. 6, February 1936, pp. 480-2. Viscosity measurements were made on a stock 0.3% collodion mixture stored in ordinary glass and in Pyrex glass containers. The results showed the immense advantage of Pyrex glassware washed with cleaning solution and then with water, as a receptacle for storing collodion mixtures. Under these conditions there is a barely perceptible lowering of viscosity during 10 months' storage. (*Le Procédé* 37, Nos. 5-6, May-June 1936, pp. 63-4.)

**Metal Decorating.** W. N. Misuraca. *National Lithographer* 43, No. 10, October, 1936, pp. 19-20, 56. The author discusses the manufacture of tin plate and the processes by which it may be cleaned before the application of the coating.

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Siebold, Inc., J. H. & G. B., 47 Watts St., New York, N. Y.

### MOTORS AND CONTROLLERS

Cline Electric Mfg. Co., 211 W. Wacker Drive, Chicago, Ill.

### MOUNTING AND DIE-CUTTING

Freedman, Wm. A., 657 Sixth Ave., New York, N. Y.

### MOUNTING AND FINISHING

Lincoln Mounting & Finishing Co., Inc., 445 W. 31st St., New York, N. Y.

### NEGATIVE MATERIALS

Agfa Ansco Corp., Binghamton, N. Y.  
Cramer Dry Plate Co., G., Lemp & Shenandoah Ave., St. Louis, Mo.  
Eastman Kodak Company, Rochester, N. Y.  
Gevaert Co. of America, Inc., The, 423 W. 55th St., New York, N. Y.  
Haloid Co., The, 6 Haloid St., Rochester, N. Y.  
Hammer Dry Plate Co., Ohio Ave. & Miami St., St. Louis, Mo.  
Norman-Willets Co., 318 W. Washington St., Chicago, Ill.  
Polygraphic Company of America, Inc., 310 E. 45th St., New York, N. Y.

### NO-OFFSET EQUIPMENT

Specialties Div., General Printing Ink Corp., 100 Sixth Ave., New York, and 608 S. Dearborn St., Chicago, Ill.

### OFFSET PLATE ENGRAVINGS

Chicago Litho Plate Graining Co., 214 N. Clinton St., Chicago, Ill.  
Minotti, Inc., M. A., 127 Lafayette St., New York, N. Y.

### OFFSET PLATE MAKING SERVICE

(See Plate Making Service)

### OPAQUE AND DEVELOPING INK

Acheson Ink Co., Inc., Skillen St., Buffalo, N. Y.  
Okie, Francis G., 247 S. Third St., Phila., Pa.

### PAPER

Aetna Paper Co., The, Dayton, Ohio  
American Writing Paper Co., Holyoke, Mass.  
Beckett Paper Co., The, Hamilton, Ohio  
Brown Company, Portland, Maine  
Burgess Cellulose Co. (Div. of C. F. Burgess Laboratories, Freeport, Ill.)  
Cantine Co., Martin, Saugerties, N. Y.  
Case & Risley Press Paper Co., Oneco, Conn.  
Champion Paper & Fibre Co., Hamilton, Ohio  
Chemical Paper Mfg. Co., Holyoke, Mass.  
Chillicothe Paper Co., The, Chillicothe, Ohio  
Consolidated Water Power & Paper Co., Wisconsin Rapids, Wis.  
Crocker-McElwain Co., Holyoke, Mass.  
Dill & Collins, Inc., Richmond & Tioga Sts., Philadelphia, Pa.  
Eastern Mfg. Co., 500 Fifth Ave., New York, N. Y.  
Falulah Paper Co., Fitchburg, Mass.  
Fraser Industries, Inc., 424 Madison Ave., New York, N. Y.  
Hamilton, W. C. & Sons, Inc., Miquon, Pa.  
Hammermill Paper Co., Erie, Pa.  
Hollingsworth & Whitney Co., 140 Federal St., Boston, Mass.  
Howard Paper Co., Urbana, Ohio  
International Paper Co., 220 E. 42nd St., New York City, N. Y.  
Kimberly-Clark Corp., Neenah, Wis.  
Maxwell Paper Co., Franklin, Warren County, Ohio  
Munising Paper Co., Munising, Mich.  
Neenah Paper Co., Neenah, Wis.  
Rhineland Paper Co., Rhineland, Wis.  
Riegel Paper Co., 342 Madison Ave., New York City, N. Y.  
Strathmore Paper Co., W. Springfield, Mass.  
Warren, S. D. Co., 89 Broad St., Boston, Mass.  
Watervliet Paper Co., Watervliet, Mich.  
West Virginia Pulp & Paper Co., 230 Park Ave., New York City, N. Y.  
Whiting Geo. A. Paper Co., Menasha, Wis.

(Continued from page 73)

**Handbook of Colorimetry.** (Book). Prepared by the Staff of the Color Measurement Laboratory, M. I. T., under the direction of A. C. Hardy, and published by the Technology Press, Massachusetts Institute of Technology, Cambridge, Massachusetts; 1936; 87 pages; \$5.00. This handbook is a comprehensive work dealing with the interpretation of data obtained from physical measurements of colored materials, which may be expressed either in purely physical terms, or in terms of the response of the normal observer as defined by the International Commission on Illumination in 1931. The entire subject of colorimetry is surveyed, and the laws of color mixture as well as the means and procedure for the physical measurement of color are discussed.

### Porterfield with Batt, Bates & Co.

THE many printer-friends of David P. Porterfield, U.T.A. Director of Marketing since October, 1929, will be interested to learn that he started the new year as vice-president of Batt, Bates & Co., Inc., Washington, D. C. direct advertising concern, headed by Dial H. Elkins, president. "Dave," in re-entering the commercial field after spending more than seven years in trade association work, is ably qualified to render a marketing service in the Washington market, with its large number of trade associations and other specialized enterprises, in addition to the normal businesses common to other large cities.


Before his appointment to a position on the U.T.A. staff by John J. Deviny, then secretary, Mr. Porterfield had been in the printing business for about seven years, and afterward, had been in turn sales manager for one large corporation, then advertising and sales promotion manager for a firm with an annual sales volume running into millions of dollars. He was secretary of the first Better Business Bureau (at Indianapolis) which was awarded the Baltimore Truth Trophy twice. During the code period, when the U.T.A. marketing activities were suspended, he was assigned to special code administrative work, and was made "editor" of *Typothetae Bulletin*, the association's official journal, which position he held until December, 1936.

While with the U.T.A. he planned, compiled and edited the U.T.A. Printing Sales Manual, a loose-leaf book of more than two hundred pages for printing salesmen; wrote numerous articles on marketing subjects; planned, wrote, and supervised the production, distribution and use of salesman training programs; and counselled member-printers or their salesmen in the preparation of advertising and selling campaigns for their clients in a wide variety of businesses. He is, in short, a nationally recognized authority in the direct advertising field.

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Southworth Machine Co., 30 Warren Ave., Portland, Maine

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Lathrop Paper Co., 155 Perry St., New York, N. Y.  
Linde Paper Co., J. E., 84 Beekman St., New York, N. Y.  
Marquardt & Co., Inc., 153 Spring St., New York, N. Y.  
Millar & Co., Inc., Geo. W., 284-290 Lafayette St., New York, N. Y.  
Miller & Wright Paper Co., 200 Varick St., New York, N. Y.  
Royal Paper Corp., 11th Ave. & 25th St., New York, N. Y.

#### **PARAFORMALDEHYDE—U. S. P.**

Hunt, Philip A., Company, 253 Russell St., Brooklyn, N. Y.—2432 Lakeside Ave., Cleveland, Ohio—1076 W. Division St., Chicago, Ill.

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Lanston Monotype Machine Co., 24th at Locust, Phila., Pa.  
Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

#### **PHOTO LETTERING MACHINES**

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Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y., and Scranton, Pa.

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Lanston Monotype Machine Co., 24th at Locust, Phila., Pa.  
Zarkin Machine Co., 335 E. 27th St., New York, N. Y.

#### **PLATE CRAINING MACHINES**

Robertson, R. R., 400 W. Madison St., Chicago, Ill.  
Wesel F. Mfg. Co., Inc., 468 Fourth Ave., New York, N. Y., and Scranton, Pa.  
Zarkin Machine Co., Inc., 335 E. 27th St., New York, N. Y.

#### **PLATE GRAINING MATERIALS**

American Graded Sand Co., 2516-18 Greenview Ave., Chicago, Ill.  
International Printing Ink Corporation, 75 Varick St., New York, N. Y.  
New England Quartz Company of New York, 150 Nassau St., New York, N. Y.

Seibold, Inc., J. H. and G. B., 47 Watts St., New York, N. Y.  
Zarkin Machine Co., Inc., 335 E. 27th St., New York, N. Y.

#### **PLATE MAKING EQUIPMENT**

California Ink Co., Inc., The, 545 Sansome St., San Francisco, Cal.  
Lanston Monotype Machine Co., 24th at Locust St., Phila., Pa.  
Lorenz, Louis, & Co., Inc., Rose and Duane Sts., New York, N. Y.  
Miles Machinery Co., 18 E. 16th St., New York, N. Y.  
Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.  
Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y., and Scranton, Pa.

#### **PLATE MAKING SERVICE**

Columbia Offset & Reproduction Corp., 2 Duane St., New York, N. Y.  
Minotti, Inc., M. A., 129 Lafayette St., New York, N. Y.  
Monsen, Thormod & Son, Inc., 730 N. Franklin St., Chicago, Ill.  
Offset Engravers Associates, Inc., 42 E. 20th St., New York, N. Y.  
Offset Printing Plate Co. of New York, Inc., 100 Bleeker St., New York, N. Y.  
Rightmire-Berg Co., 717 S. Wells St., Chicago, Ill.  
Stockinger & Langbein Photo Litho Corp., 30 E. 21st St., New York, N. Y.  
Swart-Reichel, Inc., 461 Eighth Ave., New York, N. Y.  
Stevenson Photo Color Separation Co., 222 W. Fourth St., Cincinnati, Ohio

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Aluminum Co. of America, Gulf Bldg., Pittsburg, Pa.  
American Zinc Products Co., Greencastle, Ind.  
Croke, Allan A., 163 Oliver St., Boston, Mass.  
Edes Mfg. Co., The, Plymouth, Mass.  
Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.  
International Printing Ink Corporation, 75 Varick St., New York, N. Y.  
Lithographic Plate Graining Co., 41 Box St., Brooklyn, N. Y.  
Matthiessen & Hegeler Zinc Co., Ninth St., LaSalle, Ill.  
National Litho Plate Co., The, 35 Meadow St., Brooklyn, N. Y.  
National Offset Supply Co., St. Louis, Mo.  
Photo-Litho Plate Graining Co., Inc., 1207 S. Highland St., Baltimore, Md.  
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New York, N. Y.  
Hammer Dry Plate Co., Ohio Ave. & Miami St.,  
St. Louis, Mo.  
Norman-Willeys Co., 318 W. Washington St.,  
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Polygraphic Company of America, Inc., 310 E. 45th  
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land, Ohio  
Griffiths Co., Inc., John, 145 Nassau St., New York,  
N. Y.  
Harris-Seybold-Potter Co., 4510 E. 71st St., Cleve-  
land, Ohio  
Hoe, R., & Co., Inc., 910 E. 138th St., at East  
River, New York, N. Y.  
Miehle Printing Press & Mfg. Co., 14th St., and S.  
Damen Ave., Chicago, Ill.  
New Era Mfg. Co., 145 Nassau St., New York, N. Y.  
Rutherford Machinery Co., Div. General Printing  
Ink Corp., 100 Sixth Ave., New York, N. Y.  
Webendorfer-Wills Co., Inc., Mount Vernon, N. Y.  
Willard Press Mfg. Co., 28 W. 23rd St., New York,  
N. Y.

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Miles Machinery Co., 18 E. 16th St., New York,  
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Zarkin Machine Co., Inc., 355 E. 27th St., New  
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Lanston Monotype Machine Co., 24th at Locust,  
Phila., Pa.

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American Graded Sand Co., 2516-18 Greenview  
Ave., Chicago, Ill.  
New England Quartz Co. of New York, 150 Nassau  
St., New York, N. Y.

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Lorenz, Louis, & Co., Inc., Rose and Duane Sts.,  
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Zarkin Machine Co., Inc., 355 E. 27th St., New  
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Bingham Bros. Co., Inc., 406 Pearl St., New York,  
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Bingham's Son Mfg. Co., Sam'l, Chicago, Ill.  
Dayco Division, Dayton Rubber Mfg. Co., Dayton,  
Ohio  
General Tire & Rubber Co., Akron, Ohio  
Ideal Roller & Mfg. Co., Inc., 2512 W. 24th St.,  
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Island City, N. Y.  
National Offset Supply Co., St. Louis, Mo.  
Niles & Nelson, Inc., 75 West St., New York, N. Y.  
Rapid Roller Co., Federal at 26th, Chicago, Ill.  
Roberts & Porter, Inc., 100 Lafayette St., New  
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Siebold, Inc., J. H. & G. B., 47 Watts St., New  
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Vulcan Proofing Co., 58th St. & First Ave., Brook-  
lyn, N. Y.

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Ostrander-Seymour Co., The, 1870 S. 54th Ave.,  
Cicero Station, Chicago, Ill.  
Pitman, Harold M., Co., 150 Bay St., Jersey City,  
N. J., and 51st Ave. and 33rd St., Chicago, Ill.  
Repro-Art Machinery Co., Wayne Ave. & Berkeley  
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Sullebarger Co., E. T., 116 John St., New York,  
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Craftint Mfg. Co., 210 St. Clair Ave., Cleveland,  
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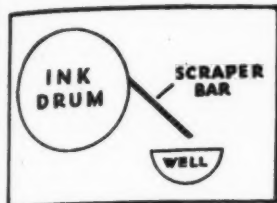
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International Printing Ink Corporation, 75 Varick St., New York, N. Y.

McKinley Litho Supply Co., 1600 John St., Cincinnati, Ohio

National Offset Supply Co., St. Louis, Mo.

Siebold, Inc., J. H. & G. B., 47 Watts St., New York, N. Y.

Sinclair & Valentine Co., 11 St. Clair Pl., New York, N. Y.

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Monsen, Thormod & Son, Inc., 730 N. Franklin St., Chicago, Ill.

New York Type Transfer Service, 561 Broadway, New York, N. Y.

### TUSCHE

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International Printing Ink Corporation, 75 Varick St., New York, N. Y.

Korn, Wm., Inc., 120 Center St., New York, N. Y.

Litho Chemical Supply Co., 63 Park Row, New York, N. Y.

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### TYPEWRITERS

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International Electric Writing Machines Division of International Business Machines Corporation, 270 B'way, New York, N. Y.

Remington-Rand, Inc., Buffalo, N. Y.

Royal Typewriter Co., 2 Park Ave., New York, N. Y.

Smith & Corona Typewriter, Inc., L. C., Syracuse, N. Y.

Underwood-Elliott-Fisher, 1 Park Ave., New York, N. Y.

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Miles Machinery Co., 18 E. 16th St., New York, N. Y.

Ostrander-Seymour Co., The, 1870 S. 54th Ave., Cicero Station, Chicago, Ill.

Robertson, R. R., 400 W. Madison St., Chicago, Ill.

Rutherford Machinery Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

Sweigard Ideal Co., 6122 N. 21st St., Phila., Pa.

Wesel Mfg. Co., 468 Fourth Ave., New York, N. Y., and Scranton, Pa.

Zarkin Machine Co., 335 E. 27th St., New York, N. Y.

### VARNISH

Ault & Wiborg Corporation, 75 Varick St., New York, N. Y.

Carter, C. W. H., 100 Varick St., New York, N. Y.

Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.

Hilo Varnish Co., 42-60 Stewart Ave., Brooklyn, N. Y.

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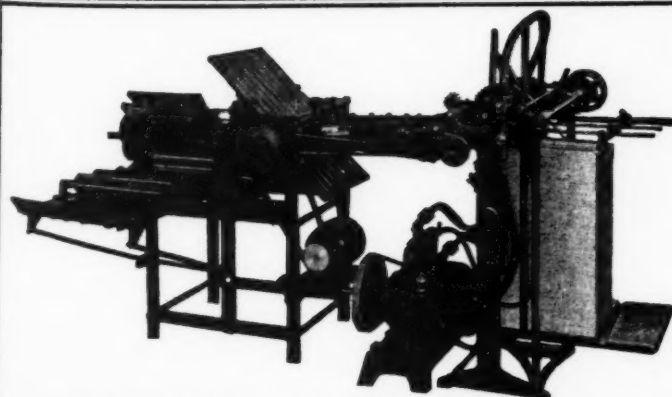
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 Siebold, Inc., J. H. & G. B., 47 Watts St., New York, N. Y.  
 Sinclair & Carroll Co., Inc., 591, Eleventh Ave., New York, N. Y.  
 Sinclair & Valentine Co., 11 St. Clair Pl., New York, N. Y.

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 Fuchs & Lang Mfg. Co., Div. General Printing Ink Corp., 100 Sixth Ave., New York, N. Y.  
 Gaetjens, Berger & Wirth, Inc., 60 Columbia Heights, Brooklyn, N. Y., and 538 S. Clark St., Chicago, Ill.  
 Hilo Varnish Corp., 42 Stewart Ave., Brooklyn, N. Y.  
 Indiana Chemical & Mfg. Company, Indianapolis, New York City, Chicago  
 International Printing Ink Corporation, 75 Varick St., New York, N. Y.  
 Sinclair & Carroll Co., Inc., 591 11th Ave., New York, N. Y.  
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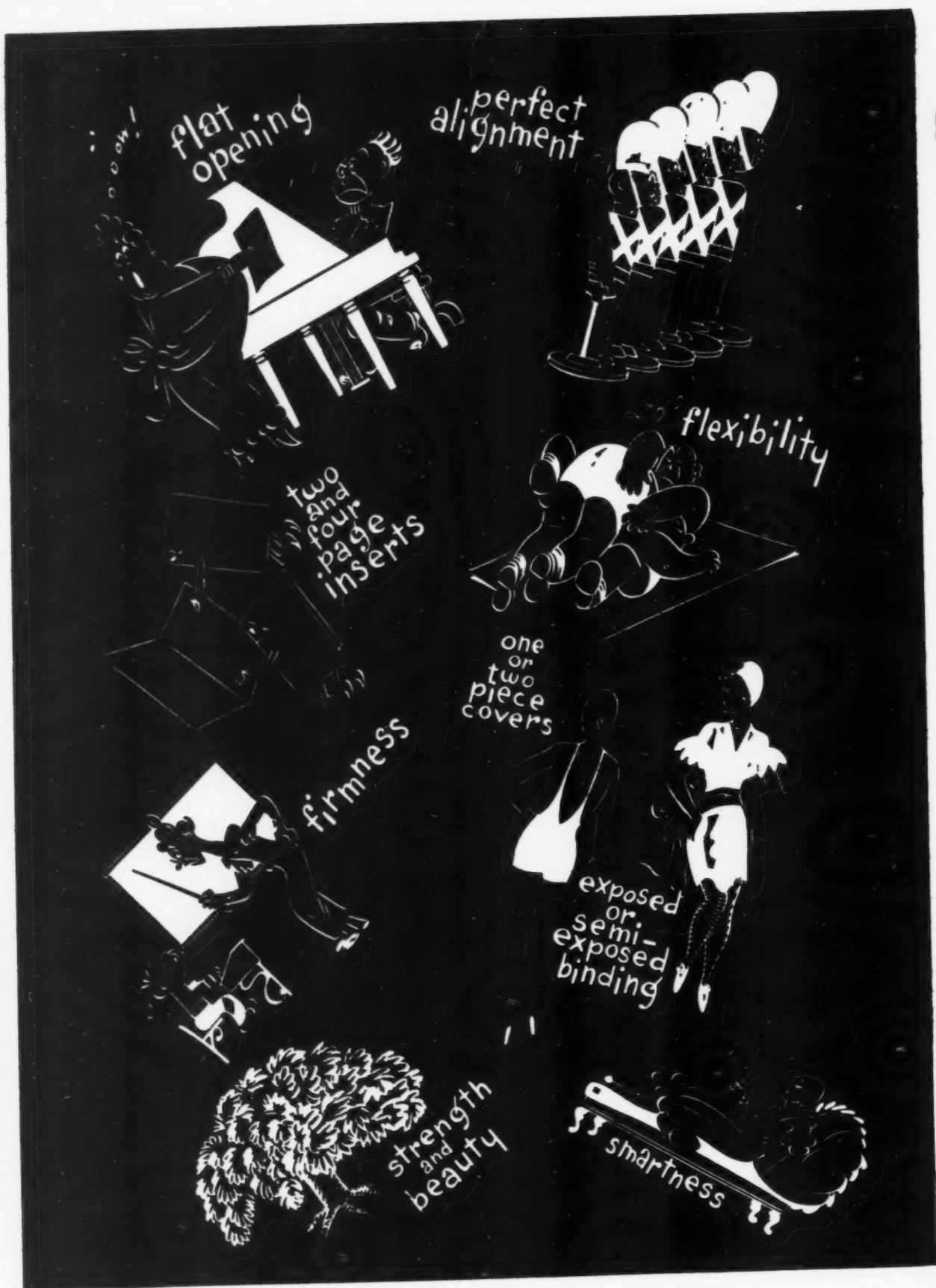
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# Newspaper Produced by Photo-Lithography

**T**HE photo-lithographic industry recently experienced a rather pleasant foretaste of tomorrow's greatest phase of photo-offset printing . . . *newspaper production!*

The Mount Vernon News was produced entirely by the photo-offset method . . . when we say *entirely* we mean not only the actual printing of the job, but all the simple, cost-cutting preparations with which all photo-lithographers are more or less familiar . . . namely, paste-up "fonts" of paper letter types for headlines, clippings and all reading matter composed on the Vari-Typer Composing Unit.

There are thousands of small but aggressive cities like Mount Vernon with happenings that merit the publication of, at least, a weekly newspaper. Naturally, the limited circulation does not justify the expense of a thoroughly rounded out newspaper plant, with type-setting machines, photo-engraving equipment, etc. The result is limited expansion, if any, and a comparatively uninteresting presentation in the form of monotonous columns of type and scant illustrations. This is the age of the illustrated tabloid and anything else suffers by comparison.

We are all familiar with the fact that the economy of photo-offset printing has liberated a host of printed pieces answering the advertising man's dream for *pictures* and *more pictures*. By the same token, we are all familiar with the fact that the high cost of type composition definitely limits the economy boundaries of photo-offset. That one factor alone has been responsible for the resignation with which some photo-lithographers regarded jobs, like the Mount Vernon News, when they were offered for competitive bidding.

But the story of the Mount Vernon News promises a new impetus to the photo-lithographic industry. A new and vaster market awaits the imaginative and aggressive plant operator.

When the guiding staff of the Mount Vernon News decided to experiment with photo-offset, they investigated the Vari-Typer as a type composing medium. It was understood that their present editorial and office staff could go on preparing the editions, as usual, without any noticeable change in routine, if photo-offset were exploited.

The only real changes in routine occurred when a stenographer received her simple instruction in Vari-Typer operation. Thereafter, she received copy from the editors who also indicated the sizes and styles of types desired, together with arrangement.

In the "old days" the linotype operator followed the same instructions, submitting galley proofs which were pasted up on dummies. The type compositors then worked from these dummies, splitting up and rearranging the columns of metal types as specified on the pasted-up guides.

But, today—it's different—and certainly more simple.

The Vari-Typer operator returned roughly written galleys of the subject matter submitted for composition. After approval and correction, she re-wrote the stories on the Vari-Typer, justifying the right-hand margins. Car-

bon paper ribbon yielded the sharp, black, clear impressions necessary for good photo-offset reproduction. Different styles of type were used to relieve typographic monotony. Various sizes, from 6 to 14 point, brought emphasis to the right spots, character to poetry, and attractiveness to the advertisements. Various spacings between lines as well as between letters completed a typographic picture that definitely established the feasibility of type composing within the office.

The finished type matter was then pasted into position on ruled illustration boards—calculated for photographic reduction. As every one knows, photographic reduction imparts a sharpness and clean look to photo-offset printing. In this case there was a reduction of about 10%.

Naturally, the full value of half-tone reproduction was exploited. Wherever possible, illustrations were pasted in. Photographs for half-toning were indicated on the finished copy. And, inasmuch as the Mount Vernon News is a subscriber to a number of syndicated features, such as cross-word puzzles, household hints, etc., the fine proofs submitted by the syndicate organization were merely pasted down into position along with the rest of the subject matter.

The entire job then went through the usual routine of photo-offset production.

It is interesting to note that actual newsprint paper was used for the job which raised no problem, as far as photo-offset is concerned, as regards clear half-tone reproduction. That is one of the blessings belonging exclusively to photo-offset.

This incident may well be regarded by the photo-offset industry as the dawning of a new era in profits and prestige. The bugaboo of type composition has long haunted the photo-offset estimator. A little courage, a little intelligence, a little patience can do wonders for the black side of the old balance sheet.

It may well be mentioned here that the Ralph C. Coxhead Corp., manufacturer of the Vari-Typer, has shown an aggressiveness and a courage in the remarkable mechanical advancements they have made in the Vari-Typer unit for which the photo-lithographic plant owner may soon find himself volubly grateful.

In furtherance of this newer application of Vari-Typer, Ralph C. Coxhead Corp. will soon deliver to all photo-lithographers a copy of a new and unique newspaper, the type matter for which was composed entirely on the new Vari-Typer Composing Unit. It may prove an inspiration to plant owners for new worlds to conquer.



Vari-Typer in operation— Operator changing type faces.

## CLASSIFIED ADVERTISING

Rates for this section, 25 cents per line, minimum \$1.50. Count eight words to the line, address to be counted. Remittance must accompany order. Box number addresses are confidential and cannot be revealed. Unless otherwise stated address replies to The Photo-Lithographer, 1776 Broadway, New York, N. Y.

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### WANTED TO BUY

Step and Repeat Exposing Frame Plate Whirler — Vacuum Frame — Plate Regraining machine — All for 20 x 26 Plate Size. Used equipment desired. Give full description and prices. Universal Printing & Lithograph Co., Inc., 844 Wall St., Los Angeles, Calif.

PHOTO COMPOSING MACHINE to take press plate 39x46; also dark room vacuum frame 20x26. Jack Stein — Stein Printing Co., 161 Luckie Street, N. W., Atlanta, Ga.

PROVING PRESS — Want to purchase a proving press, 19x25". Give full particulars, condition, price, etc. Box 1206, The Photo-Lithographer.

HARRIS OFFSET PRESS — 22x34"; must be in good condition, give price, serial number, style of feed and delivery. Also interested in 120 line halftone screen and other lithographic equipment. Give full particulars. Box 1212, The Photo-Lithographer.

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YOUNG MAN — With keen appreciation and understanding of fine printing would like to locate with one of New York's better plants. Any position, no matter how humble — whether in immediate plant or in firm's office, would be manned with enthusiasm and determination. Prefer job as assistant in office. Experience: Two years in all departments of small town printshop. Age 21. I am more concerned with future of job than salary. Ben Martin, 144 Waverly Place, New York, N. Y.

ESTIMATOR — Five years' experience production estimating, purchasing and outside finishing, with high-grade lithographic plants seeking position. Thoroughly familiar with all modern processes and layout work. Excellent references. A. C. Goesling, 37-37 — 88th Street, Jackson Heights, N. Y.

YOUNG MAN — High School Education, desires to start as apprentice in lithographic plant. Willing to start low. Box 1050.

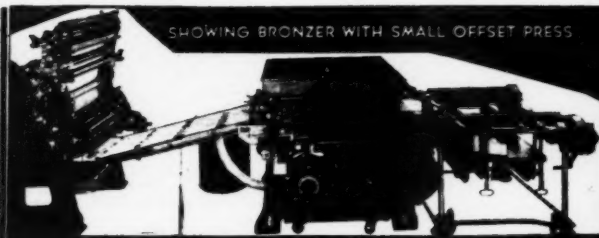
PRODUCTION MAN — About 15 years' practical experience production work in lithographing plants. Paper and Tinplate transfer and photo offset methods. Plan, schedule and follow-up jobs through all departments. Expert on combination layouts. Familiar with inventory, stock, costs, timekeeping and planned production methods. Age 39. Box F2, The Photo-Lithographer.

To Represent out of town litho offset plant in Chicago. Established office making layouts, rough dummies, finished sketches and re-touching positives and negatives for offset, correcting negatives for the gelatine process, also direct crayon plates, estimates and contacting customers. Box F3, The Photo-Lithographer.

### HELP WANTED

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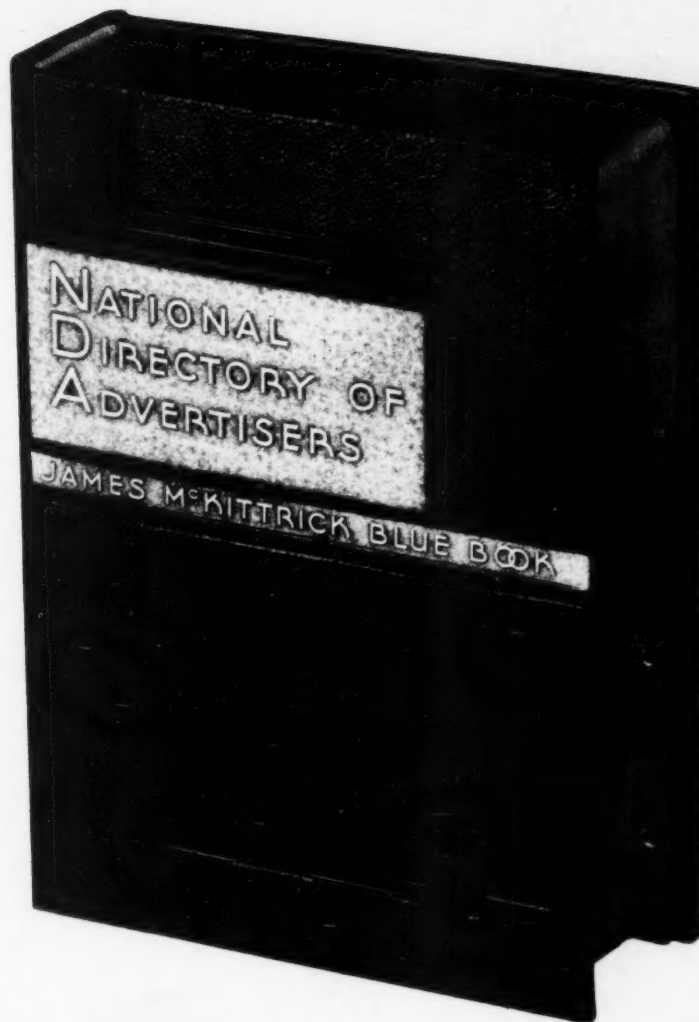


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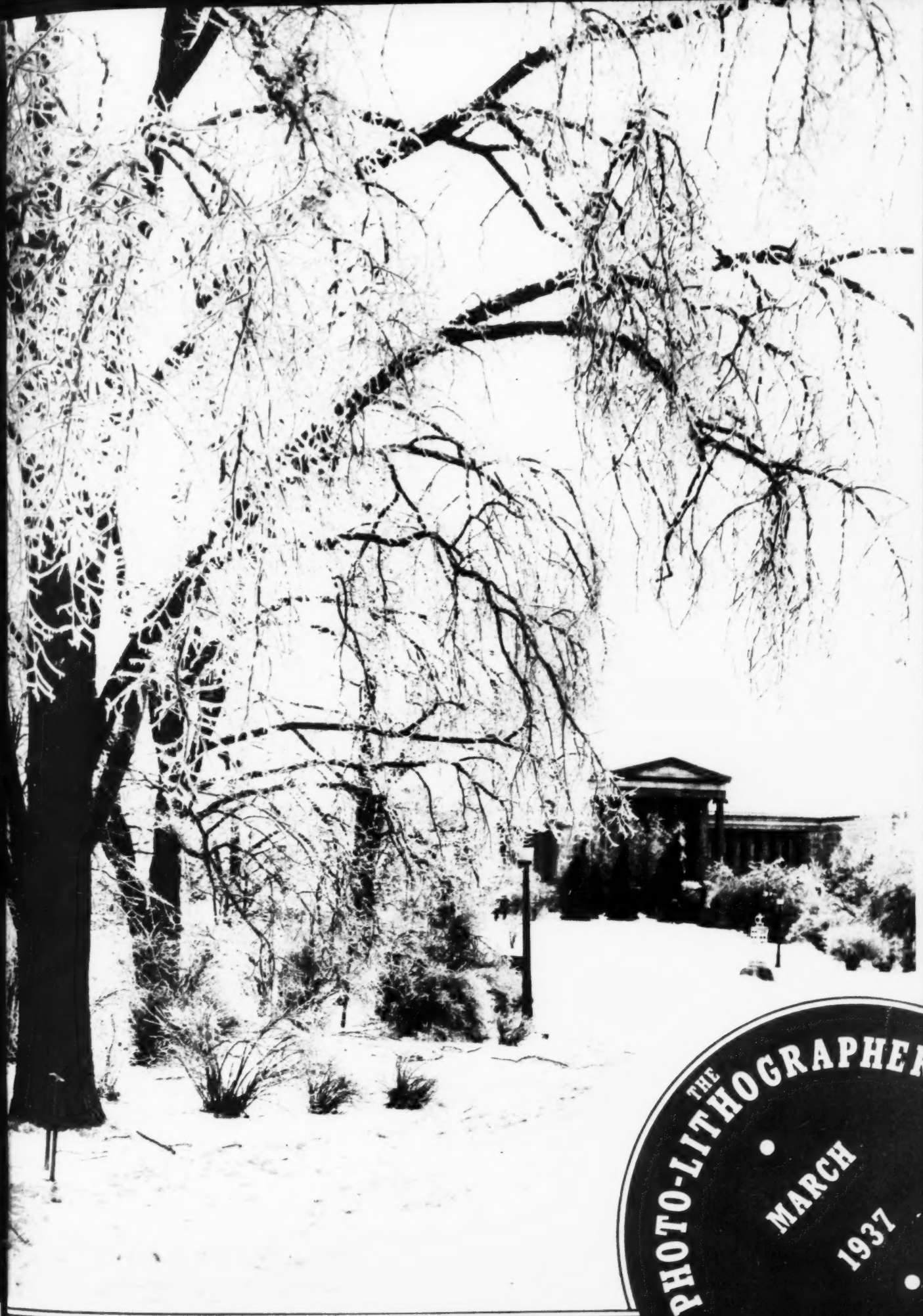


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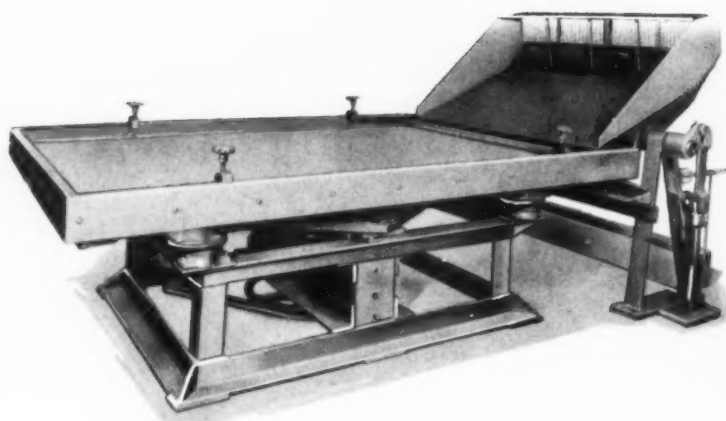




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